

# SURRY OUTLAWS

Written by Lise Breakey



A Fantasy Role Playing Campaign

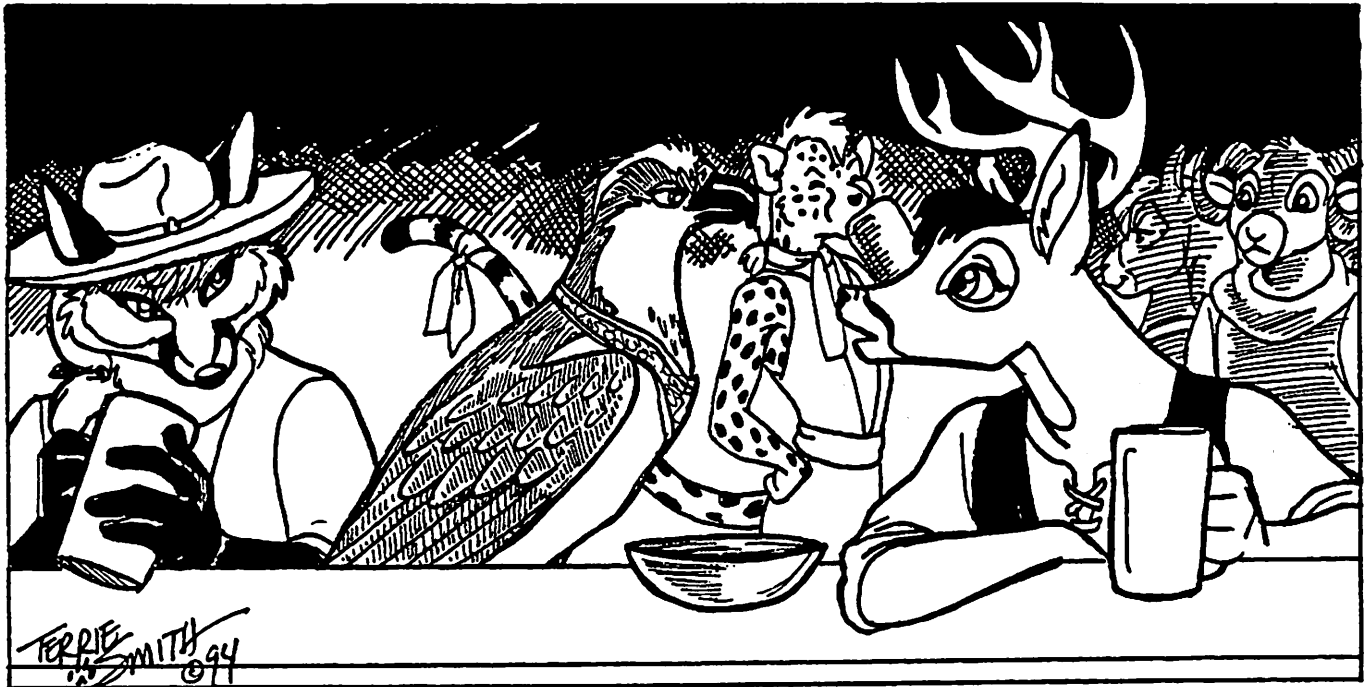
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Halogen Game System by Bruce Thomas

# FURRY OUTLAWS A HALOGEN ROLE-PLAYING GAME

by Lise Breakey

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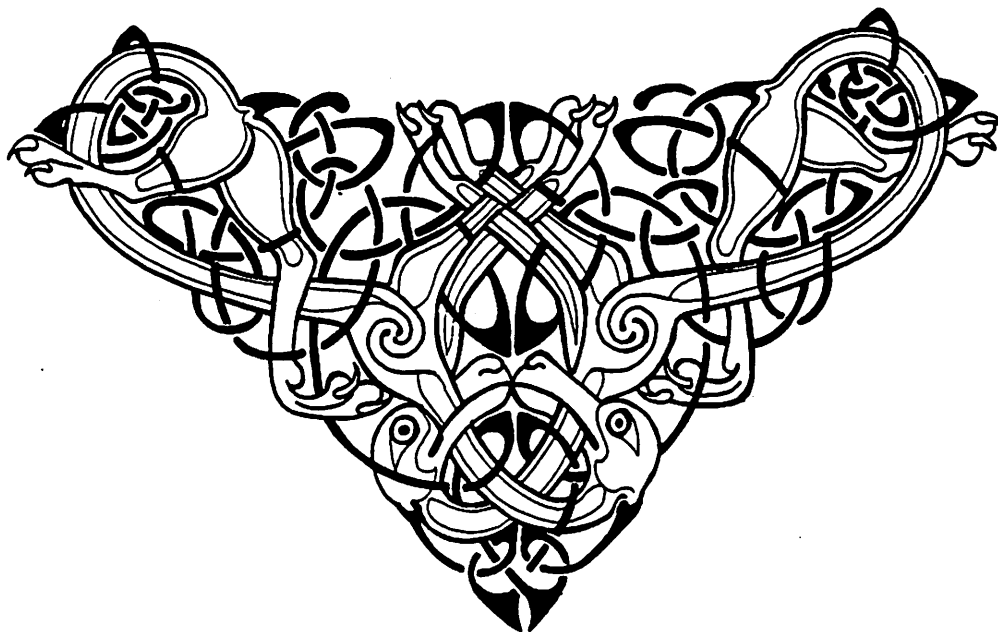
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## FORWARD

### ROLE-PLAYING GAMES

If you already know what a role-playing game is, skip down to the part about what makes Halogen different from every other role-playing game and why your life is incomplete without it. A role-playing game, hereafter referred to as an RPG, occurs when a group of otherwise normal human beings sit down together with pencils and paper and some form of random-number generator (dice are generally preferred), each player taking the part of an imaginary character whose adventures are created by verbal interaction between the controlling player, the other players and the referee. The referee, called the Game Master (GM) creates the background and the various situations, and takes the roles of other people the characters encounter in the course of the adventure.

The end result is a story with the player characters as its protagonists, the GM providing the setting and general outline, adjudicating the results of character action, and determining the plot and its outcome. This story can be complete within itself, or it can be an ongoing campaign, the characters moving from one adventure to the next. Winning is not the point of an RPG, although there are always some objectives provided by the GM for the player characters to attain, by which a certain amount of "success" can be measured. Additionally, as a campaign progresses, characters will gain in experience and ability. Although an RPG can be played competitively, the best results are produced when the players, through their characters, cooperate toward a common goal. But the most important object of an RPG is role-playing. Role-playing allows the player to be anyone or anything he wants to be, within the definitions provided by the GM and the world in which the story takes place. Success in an RPG, therefore, is best measured by how well a player portrays the character, whether it is a medieval knight, a space-going pirate, a sophisticated British spy, a disreputable 20th century urban magician -- or a **Furry Outlaw**.

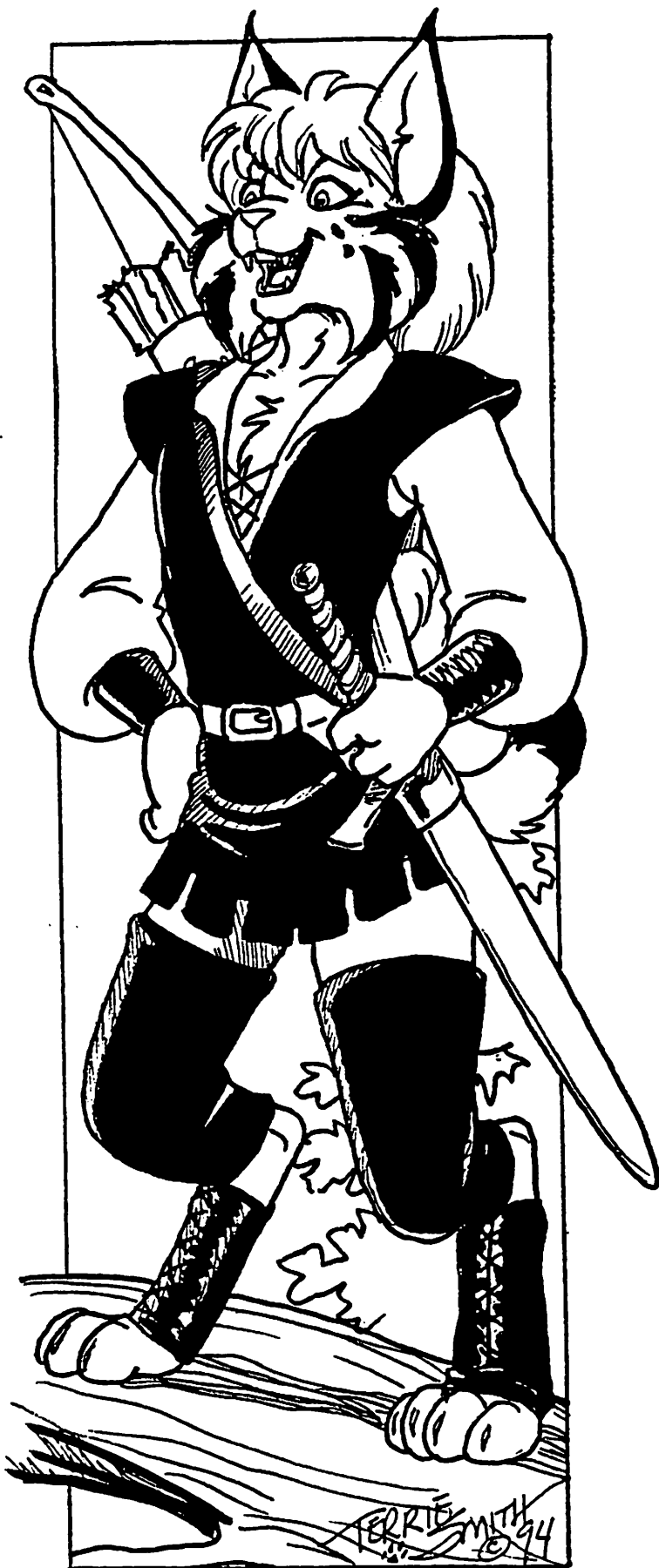
For the GM, the point of the game is a little different: he must supply the story's raw material, invent the challenges to be offered to the player characters. In the course of an adventure, the GM describes the situation the characters are facing, the players then describe their reactions and the GM describes the outcome. Etceteras, ad infinitum. Dice are used by both players and GM to determine random results, and the rules of the RPG provide a framework for what can, realistically, occur. However, neither the dice nor the rules can ultimately make the story happen. In many situations, the GM will have to fall back on common sense and the power, used judiciously, of arbitrary decisions. The GM's position can be the most rewarding, but it also requires the most work.

### THE HALOGEN SYSTEM

The Halogen System is an RPG designed to be used with any style of gaming campaign. It is based on the assumption that any action attempted by a character has something going for it -- an attack score -- and something against it -- a defense score. Two numbers added together, and one dice roll, using percentile dice.

Attack and defense scores are determined in advance of the game, while creating characters, to avoid the bother of looking them up or calculating them during play. A character's attack and defense scores are made up from ability scores and skill levels, which quantify the character's innate aptitude and the ability gained from experience, respectively. Passive defense scores, which determine the difficulty of tasks which don't involve an opponent (such as climbing a wall, singing a ballad, swinging on a vine, communicating with someone who doesn't speak the same language, etc.) are determined by the GM and are called difficulty factors.

Because of its simplicity, this system can be used in any role-playing context. Appropriate skills must be added or taken away from one campaign to another, but the basic framework of Halogen remains the same. The tables and skill lists provide non-intrusive backup for the GM, while leaving enough flexibility for storyline, common sense and the imagination of GM and players to dictate the outcome of the adventure. As it should be.



One last plug for Halogen: This system is compact enough to be included in every source book or supplement we ever come out with. That means it will never be necessary to buy a basic set -- each source book will contain everything required to play the game. It does *not*, however, contain every single skill within Halogen. (Your *Furry Outlaw* does not need to know how to operate heavy machinery or fire a laser pistol). Each book using the Halogen System will contain all the information for the particular genre the book is about.

## FURRY OUTLAWS

You get the idea from the cover: anthropomorphized animals, otherwise known as "Furries," running amok in their world's version of Sherwood Forest, England, 12th century AD. Although the "funny animals" concept lends itself to a great deal of comedy relief within a gaming scenario, *Furry Outlaws* is essentially serious in intent.

The world of *Furry Outlaws* is inhabited by intelligent Furries possessed of anthropomorphic characteristics such as opposing thumbs, erect posture, use of tools, and so forth. These Furries evolved from various species of animals, just as man in the real world evolved from lower primates. Just as there are still primates in the real world, there are still ordinary animals in the Furry world. The cultural setting of the game is very much like that of *Merrie Englands* in the Middle Ages. The ways in which it differs from the world of Robin Hood and his merry outlaws are caused by two factors. The first is the variety of Furry species, which brings about a rich social and cultural diversity. The second is this: although it is rare, magic works. For a more detailed exposition on some of the ways these factors may affect the campaign setting, see Chapter Four.

The political climate, however, is much the same: a violent and oppressive noble class, an overworked and overtaxed peasant class, a Church which is by turns altruistic and corrupt, a popular missing king, a hated usurping tyrant prince -- and a group of characters, each with a price on his head for whatever real or invented, serious or trivial, offense, who believe they can make a difference. This is the time of high adventure. But it is also the time for a group of people, even if they're Furry people, who are faced with real and serious problems, to begin fighting back.

## CHAPTER ONE CREATING THE PLAYER CHARACTER

### SOME THOUGHTS ON CHARACTER DEVELOPMENT

Take a minute, or a day, or whatever it takes, to daydream. What do you want to be? Certain familiar archetypes may suggest themselves. Examples are offered in the pages following. Keep in mind that while the Player Characters (PCs) are the protagonists of the story, it may take some time for them to become true heroes.

### SPECIES

One of the first decisions a player should make is: what sort of Furry is the character? In a Furry society, status is partly dependent on species. Carnivores tend to be the warrior-elite nobility, being fast, strong and aggressive. The peasant class are mostly herbivorous, especially domesticated herbivores: hard-working, long-suffering, timid and easily exploited. Ranks in between, the merchants, artisans, priests, doctors, sorcerers, and so forth, are often omnivorous, these species being highly intelligent, adaptable, and dexterous. These are not hard and fast rules, but they are general guidelines. So what would an outlaw be?

Successful outlaws do have to be strong and fast. They also have to be adaptable and clever -- they are almost always outnumbered, and have to run, hide and play tricks as often as fight. In addition, much of an outlaw's success comes from his popularity with the common Furies -- an interdependence that includes sanctuary offered on both sides. Good possibilities for player characters include the smaller carnivores, who have to be both strong and clever, the more aggressive or wild herbivores, and almost any omnivores.

Some of the best **Furry Outlaw** characters come from the so-called "trickster" animals: foxes, rabbits, weasels, and so forth. These are the Furies more likely to outsmart an opponent than outfight him. For players wanting a more aggressive character, small felines (wildcat, lynx, puma, ocelot, etc.), canines (both domestic dogs and wolves) and ursine are good choices. Finally, in any group of PCs there should be one magic-using character. Omnivores (who are highly intelligent Furies) make good magic-users; so do Furies considered strange or magical in some traditional way, such as bats or domestic cats. Certain birds make interesting characters -- the ability to fly makes up for the small size required. See the species size chart below.

### Species Size Chart

FURRY SPECIES	SIZES				
	Small (3-4' 20-45 lbs)	Light (4-5' 45-90 lbs)	Average (5-6' 90-180 lbs)	Heavy (6-7' 180-300 lbs)	Extra Large (7' + 300-500 lbs)
Avian					
Canine					
Chiroptera					
Feline					
Lapin					
Mustelidae					
Reptile					
Rodentia					
Ungulate					
Ursoid					
	-6 Strength +6 Agility	-3 Strength +3 Agility		+3 Strength -3 Agility	+6 Strength -6 Agility

Weight is the deciding factor in Size. If a character is 5'-6" and weighs 200 lbs. then the Furry is considered to be of Heavy Build.



Player characters are not restricted to the species normally found in the British Isles and Europe. *H. Sapiens* has wandered all over the place, and there is no reason Furies couldn't do the same. Large African felines could have enlisted in the Roman legions in AD 190 and ended up in Britain, leaving descendants still living there in 1190. Gypsy mustalids (mongooses) could have wandered in from the Indian sub-continent. Even North American species might be present, brought over by Furry Vikings. However, if a player character is going to be something really exotic, he needs a really good origin story.

All Furies are vertebrates -- that is, possessing a backbone. There are no annelids (worms), arthropods (insects), or anything without a central spinal cord protected by bone. Ocean-dwelling Furies are not part of this genre. An inventive GM may create entire Atlantian cultures living underwater, which the characters may encounter while traveling by ship, but for obvious reasons, these cannot be player characters. Also, to save the GM headaches in regard to physics, Furies are not too large (over 500 pounds) or too small (under 20 pounds). Finally, there are no evolved primates in *Furry Outlaws*. An evolved primate is only a human being.

All Furies have the following characteristics in common: a backbone, four limbs, upright posture, stereoscopic vision (eyes facing front) and hands with two to three fingers and an opposing thumb. Creatures who evolved from hoofed animals have a slightly clumsier arrangement of fingers. Animals possessing claws have evolved into Furies with flat fingernails, except for Avian, who still have talons on their feet. Most Furies have better than human hearing, due to larger, more flexible ears, but their sense of smell is no longer much keener than a human's. Many species have a digitigrade leg configuration and walk on the balls of their feet. Many Furies also have tails which, added to ear and facial movements, provide a wide range of personal expression.

The ten types of Furry Sapiens are described below. All information is stereotypical of the species and varies by individual.

### **Avian**

Bird Furies have evolved small hands with two fingers and a thumb on the joint of their wings, which is folded flat inside the feathers during flight. Avian come in three sizes: small, light, and average. Only the small build (20-45 pounds) can fly. The Avian of Light build can only glide. Avian of Average build are large, flightless birds. Avians make excellent messengers and scouts and are valuable in siege warfare. Socially, they can be of nearly any rank, but are seldom of the peasant class, nor of the uppermost nobility. If they are poor, they tend to be nomadic or urban poor.

### **Canine**

Canines range from light (small dogs and foxes) through average (larger dogs) to heavy (really big dogs and wolves). The various races of Canine can interbreed; thus Canines have a wide range of mates available. Intelligent, physically adaptable, and socially skilled, Canines can be found in every profession. Prior to the Norman Conquest, more than half of England's upper class were Lupine (wolves). Some Saxon Lupine families who gave allegiance to William the Conqueror were allowed to keep their lands, yet the wolves are in a definite decline and quite uptight about it.

### **Chiroptera**

Though technically rodents, bat-Furies are given their own category. They come in small (which can fly) and light (which can glide) sizes and possess hands similar to those of Avian. Evolved bat-Furies have lost their sonar, no longer requiring it to locate prey. (It is a fallacy that bats are blind). Chiroptera are shy and reclusive, and generally regarded with suspicion by other Furies. They make good magic-users and priests.

### **Felines**

Like Canines, Felines range from light (domestic cats) through average (bobcats, puma, lynx, etc.) to heavy (lions and tigers). Felines are almost never found among the working classes (they would rather die), so if a Feline's Social score isn't over 15, it's probably less than 7 (social outcast). Felines are good at just about everything except putting in a hard day's work. Large felines make up a good portion of the Norman upper class. The Plantagenets, current royalty of England, are feline (lions, of course).

## **Lapin**

Lapins (various rabbits) come in small, light, and average sizes. These Furries are generally kind, intelligent, and socially adaptable. They make good messengers, and are easy to organize into light infantry. They are sometimes clerks, merchants, or other members of the educated middle class, but seldom attain any higher rank. Many can be found in the Wizards Guild and the Church.

## **Mustelidia**

Mustelids (weasels, stoats, otters, minks, etc.) come in small, light, and average sizes. These Furries are energetic, even hyperactive, and are good fighters for their size. They are usually of the lower and middle classes, and are often foresters, merchants, or minor officials. As peasants, they suffer more than other species, being less capable of grueling effort.

## **Reptiles**

These "Furries" can be any size. Evolved reptiles are warm-blooded and thus can survive in a temperate climate. Lacking fur, they are an easy target of racial prejudice and tend to keep to themselves. They can be of any rank, but are often peasants, or rank-and-file soldiers and guards, their stamina making them well-suited to either.

## **Rodentia**

These Furries are small (mice, rats), light (squirrels), or average (beavers) in size. Being intelligent, adaptable, and very fertile, they are the most numerous of all evolved Furries. They tend to be of the lower classes, which is a great waste as the more intelligent among them make good magic-users.

## **Ungulates**

Hoofed Furries range from average (pigs, goats, sheep, ponies) through heavy (cattle, horses), to extra-large (Clydesdale horses, rhinos). These Furries make up the bulk of the peasantry, although pigs are often middle-class, and horses are sometimes nobility.

## **Ursoids**

Light and average-sized Ursoids (raccoons) are native to North America, but heavy and extra-large family members (different sizes of bear) are common everywhere. Just as the Saxon wolves dominated the island before the Norman Conquest, so did Romano-British Ursoids defend it before the Saxons came along. A few families of bears even claim descent from King Arthur. Today however, few Ursoids are better than merchant class.

## **PROFESSION**

Another decision to be made early is: what does this character do? What is he good at? There are several broad categories, which can overlap to an extent.

### **Fighting**

The character was trained in combat. This is a very obvious and useful choice. A high Dexterity score and a reasonably good Strength and Agility are recommended.

The character's particular style and specialization depends on his species, his rank in society, and the culture in which he was raised. A large European Furry of noble birth would be trained to fight on horseback in heavy armor with a thrusting weapon (lance or spear) and a single weapon (sword, ax, mace, etc.). This is an awkward way to fight in a thickly forested area like Sherwood, but is utterly devastating on an open plain. Smaller Furries and yeoman ranks fight on foot in lighter armor, with swords, bows, crossbows, pikes and so forth. Those of the peasant class won't learn weapons other than knife, quarter staff, ax, and possibly the bow. Warriors from Islamic lands learn to fight on horseback with as many weapons as possible, but do not wear heavy armor.

It is outside the scope of this work to detail the fighting style of every culture of the 1190s, but a little research and common sense can fill in the gaps.

Unarmed combat among Furies is as common as among humans. As claws have developed into fingernails, Furies tend to fight with their fists, as humans do. Biting is acceptable and can be deadly, but among chivalrous Furies, it is considered "ungentle."

### **Magic**

The character was taught a few of the Mystic Arts. To be a magic-user, the character must have a Reason score of at least 24, and a Social score of at least 19. A high Ego score is also recommended. This is a tricky profession, and a dangerous one. Christian Furry society divides practitioners of magic into two categories: respectable wizards and clergy, and vile sorcerers and pagans. With the stigma of being an outlaw, the player character is likely to be considered one of the latter.

To practice magic legally in Furry Christendom, one must be either a member of the clergy, or belong to the Wizards Guild. Clergy members are restricted to practicing certain kinds of magic, especially among the lower Orders. To be taught magic while in the fold of the Church, a character must have aptitude, zeal, loyalty, and patronage. It also helps to be of gentle birth, but above all, the Church wants magic powers to remain in the hands of those whose loyalty is unquestioning.

Secular magic-users must belong to the Guild, which also imposes restrictions on what sort of magic can be practiced, and for what purpose. Guild members must pay both taxes and lip-service to the Church. To get into the Guild, a character must have aptitude, some loyalty, and the right connections. Magic is a secret art taught within the family, closely guarded and passed down through generations.

There are two types of magic-users under sentence of death. One is the clergy or guild member who practices forbidden arts, or who uses magic for illegal purposes. The other is the practitioner who does not belong to either Church or the Guild. Either of these are good options for player characters. Keep in mind that "forbidden" does not necessarily mean "evil," and an "illegal purpose" might be summoning food from a lord's storehouse to give to starving peasants. This sort of magic-user obviously had training from the Church or the Guild. The other type could be anything from a druid of the Old Religion, to a wandering Moslem or Jewish Cabbalist, to a young Furry of a respectable magic-using family excluded from the Guild for political reasons.

Alternatively, the character can be an upright member of either organization and get himself outlawed for some other reason -- but expulsion from the Church or the Guild will follow almost immediately.

### **Thievery**

The character has learned how to steal for a living. This is certainly appropriate, and can be invaluable to the party. It also has the advantage that almost anyone can do it. A high Dexterity score and reasonably high Reason and Agility scores are recommended.

The art of the thief in the 12th century is not difficult in a technical sense. Of course it takes practice and a light hand to pick a pocket, but the most profitable robbery is committed by force (and not just by outlaws). As for lock-picking, though warded locks are in use, most doors are simply barred, and most prison or slave chains are put on and removed by a blacksmith. (This is leaving out the possibility that the keeper has some magical means of keeping his property safe).

The point is that anyone with interest and aptitude can learn how to be a thief. However, a thief is likely to be a member of the lower classes, because his need is the most desperate. To someone of gentle birth, stealing is dishonorable (except by force, and then it's not called stealing). A character of the middle class probably learned how to steal in addition to some other trade.

### **Hunting**

A skilled hunter can make it or break it for a group of outlaws. No ambush can be set up without someone who knows the territory blind. Seldom can an outlaw survive without knowing how to hunt or gather food. A high Strength score and a good Reason score are recommended for survival in the wild; it also helps to have a good Constitution score.

Hunting is not a sport in the 1190s. It is the principal source of protein. Anyone can go hunting, even a monk (read the Prologue to the Canterbury Tales), but styles of hunting vary with social rank. A lord can go sweeping in with horses, hounds,



hawks, and retainers, but a peasant will sneak in, as much hunted as hunting, and set snares or stalk a smaller animal. If he's caught, the penalty will be very harsh.

The most common hunters in Furry Outlaws are the Royal Foresters, whose job it is to keep the King's deer from being shot by anyone without authorization. They also join official hunts. Ironically enough, many outlaws are former Foresters.

## Alchemy

The forerunner of the modern scientist, the Alchemist character type is essential in the absence of a magic-user, and very useful even with several around. Magical healing is rare, and a healer of the more mundane sort makes the difference between life and death. The skill of making potions and poisons can come in handy as well. A high Reason score is required (over 18), and high scores in Dexterity and Constitution will help. An Alchemist would not have a social below 13.

Again, the character's social position will affect his style in the alchemical arts. A peasant tends to concentrate on the practical matters: salves and simples and the occasional love potion. A monk or a scholar might be more interested in theoretical matters, such as the nature of the four elements, or changing lead into gold (as yet unaccomplished, at least on a permanent basis, even by magic-users). It's a matter of taste.

## Crafts

Any medieval craft can be useful. Weapons break and need mending, food that's been caught needs to be prepared, armor, clothing and leather goods wear out and must be repaired or replaced. Characters specializing in one of these areas should take a few skills from one of the other areas as well. Craft skills, while valuable, are not very exciting in a gaming situation. Any male in Furry Outlaws with a Social score over 24 is unlikely to learn anything this practical.

## Education

An educated outlaw is a powerful outlaw. Being able to read and write, understand current events, or read maps may mean success for a group of outlaws. A high Social is very likely but not required.

Chapter Two contains all the information on skills for the character.

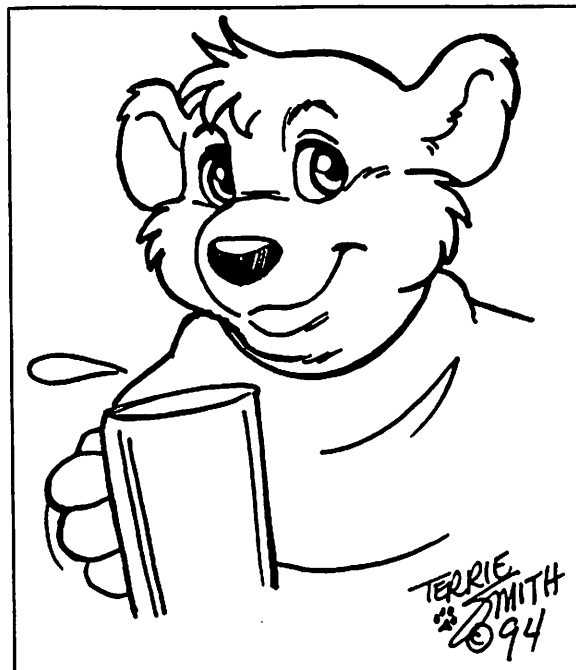
## HISTORY: MAKING THE CHARACTER REAL

The most memorable characters are often defined by a single event. How did your character become an outlaw? Answering this question in detail can tell you more about him than his mother knows. It enables you to fill in such details as where the character came from, what his motivations are, who his friends and enemies are, how he's likely to react to any given situation. Some players may wish to write a one or two page narration of the event. Others may prefer to tell the GM about it. Do whatever it takes to make it, and the character, real to you.

Alternatively, the GM might use the "becoming outlaws" scenario as the basis for the first adventure of the campaign.

## Sample Events To Become an Outlaw

- 1) You murdered someone important. (This only works if the victim was equal or superior to your rank; if you are a noble who killed a peasant, a fine is the only penalty -- and in wartime, even that isn't required). Perhaps it was self defense, but you can't prove it.
- 2) You were framed. A political enemy is getting you out of his way, perhaps so he can marry your true love or get the appointment intended for you.
- 3) You killed the King's deer. Accidentally or on purpose doesn't matter.



- 4) You were seen in a compromising position with a lord's son or daughter. Flee for your life.
- 5) You were seen in a compromising position with a member of another species. Yes, this is a crime; see "Sex, Reproduction, and Social Consequences" in Chapter Four.
- 6) You were caught practicing magic in a manner forbidden by the Church. (Check the list of magic skills in Chapter Two to determine what is forbidden).
- 7) You are a witch or other magic-using pagan hiding out in the deep woods to avoid persecution.
- 8) You are a free-thinker and a little too vocal about it. The Church wants to try you for heresy.
- 9) Stealing something worth more than a few pennies is a hanging offense in the medieval justice system, so it's easy to see how a thief might become an outlaw.
- 10) You failed to pay a tax because you didn't have anything to pay it with. Leave before they make you work the lord's field without pay or food until you starve to death.
- 11) You objected to the lord practicing *le droit du seigneur* with your betrothed.
- 12) You chose to become an outlaw. If you join the outlaws, then you are one, whether you committed a crime or not.

All outlaws, by definition, are under sentence of death, but as long as you're in the deep forest, you're pretty safe. One reason there were such harsh penalties for breaking laws in the Dark Ages was that laws were so difficult to enforce. However, if you are a magic-user with some witch-hunting Order of the Church after you, you may be in serious trouble.

## ABILITIES

Ability scores are the measure of how strong, smart, fast, and healthy (and so forth) your character is. They form the base of the probability that your character can do something in particular, like swing a sword, climb a tree, pick a pocket, whatever. They also help determine whether or not someone else can do the something to him. There are nine abilities. Three of them are considered attack abilities, three are defense abilities and three are more or less descriptive. Abilities fall within a range of 3 to 30, with a few size-related exceptions (Strength and Agility can both reach 36).

## DETERMINING ABILITY SCORES

It is ultimately up to the GM to decide if ability scores for a given character should be chosen (with restrictions) by the player, or rolled completely at random, or determined by a combination of these methods. However, if a player has a type of character in mind, for instance a thief, it will be very frustrating if he or she rolls a 4 for Dexterity. Listed below are a few possible methods for generating ability scores.

### 1) Scoring

GM: Assign each player character 216 points to divide among the nine abilities. This gives an average of 24, which is appropriate for characters designed to be heroes. (Mathematical average for the general population would be 16.5, though if survival-of-the-fittest is taken into account, it's probably closer to 18 or 20.)

If you want to run a campaign in which the PCs are definite underdogs, and are required to think more often than act, consider giving out fewer points -- 180, making for an average of 20. This would be appropriate for a campaign in which the PCs are newly adults (teenagers today), or even younger. See Chapter Five for more information on choosing a genre.

### 2) Random

Roll 3d10 once for each score, in order. Discard if the results make an unworkable character and start over. Repeat until a satisfactory combination emerges, or until bug-eyed from reading dice.

Alternately, roll 3d10 nine times and arrange these scores as desired. Or roll 4d10 once for each score and discard the lowest die roll.

## ATTACK ABILITIES

Abilities are not exclusively attack or defense scores. In particular, some defense scores are used as attack scores in passive situations. The categories given here are as used in combat.

### **Dexterity**

This is the character's hand-eye coordination, primarily a measure of his ability to hit something. It also helps determine whether or not he can pick a pocket, do embroidery, juggle, or anything else requiring fine motor skills. A score of 3 in this ability indicates the coordination of a new-born (none at all). A score of 30 would be appropriate for a stage magician or the Man With No Name.

### **Ego**

Not necessarily how stuck-up your character is (though it may be an indication) but a measure of his or her strength of will. This ability determines success in spell-casting. Someone with an ego of 3 would have absolutely no sense of self. Most major villains in adventure movies have egos of 30.

### **Strength**

Straightforward ability measuring how much damage the character does when he hits something, and how much stuff he can carry. It also covers short-term endurance, measuring how long a character can keep up any grueling activity. Ranges from small child to Mr. Universe. This is a size related ability, therefore Furies of small build subtract six from their strength, and lightly built Furies subtract three. Likewise, heavy builds add three, and extra large add six.

## **DEFENSE ABILITIES**

### **Agility**

This measures the character's ability to block, duck, or get out of the way when someone else is trying to hit him. It can also help a character avoid damage by landing correctly when thrown from a horse or jumping off a building. It is closely related to Dexterity, and the two may seem to overlap in many areas. The main difference is this: one is an attack ability, the other is a defense ability. A quadriplegic would have a score of 3, a circus acrobat a score of 30. This is a size related ability, therefore Furies of small build add six to their agility, and lightly built Furies add three. Likewise, heavy builds subtract three, and extra large subtract six.

### **Reason**

A combination of a character's basic intelligence and the wisdom gained from experience. This ability forms the character's defense against magic, including magic with a direct physical effect. This ability is generally important for everyone, but especially for magic-using types. This ability is also an attack score in regard to passive activities such as trying to decipher a tome of ancient lore, make a potion, or learn a new language.

### **Constitution**

This measures how healthy the character is generally, as well as how long it takes him to recover (if he does) from an injury or illness. It forms the base of the character's defense score against a poison or drug. It also covers long-term endurance, measuring how long a character can go without food, water, or sleep.

## **DESCRIPTIVE ABILITIES**

### **Appearance**

Attempts to measure how physically attractive the character is without taking into account the eye of the beholder.

### **Luck**

This can be very important. When all else fails, the GM determines the outcome by random methods, and a character's Luck score helps him do it. This also forms a character's defense when for whatever reason, nothing else can be used. As an example, a character who doesn't know he's about to be stabbed in the back cannot use his Agility score as a defense -- so Luck is used instead.

### Social

This determines a character's place in society, his wealth, and how much education he has received. The meaning of this ability varies widely with the setting of the campaign. What Social means in **Furry Outlaws** is listed below.

### Social Table

Social	Status	Wealth
3	Abused and starving slave. You own nothing, not even yourself.	-0-
4-6	Beggar, wandering vagabond. You are free, but have no skills to trade. No one wants you around and it can be very hard to find food.	-0-
7-12	Villein or serf. You have a roof over your head, but everything you earn goes to keeping yourself alive and paying taxes (not necessarily in that order).	1d4
13-15	Free peasant, blacksmith, butcher, carpenter, miller, mason, ale-wife. You rent a small property or possess some important skill.	2d4
16-18	Reeve, bailiff, village priest, beadle. You are a minor appointed official with authority over the serfs.	2d10
19-21	Yeoman, squire, forester, landed vassal -- the uneducated middle-class fighters. Alternatively, a poor scholar, apprentice mage, priest, monk, nun, or other struggling professional.	8d10
22-24	Magic-user, merchant, doctor, alchemist, steward, or other established professional. You are at least comfortable.	20d10
25-26	Landless knight. By swearing fealty to a lord, you can keep yourself fed and maintained, or by taking mercenary work and entering tournaments, you might get some renown and loot.	10d10
27-28	Landed knight. You hold title over some land granted by the Crown, but cannot pass it to your heirs. Usually an official such as "Lord High Sheriff," or "Head Forester."	20d100
29	Baron. You (or your family) own a castle, several manor houses, land, and serfs. Knights and yeomen are your vassals. Or you may be an abbot, in which case you don't own the land, but you control it in the name of the Church.	40d100
30	Member of a great house, or bishop or archbishop. You (or your family) hold title over an entire shire or more, own at least one castle, several manor houses, and a lot of serfs. Other landed nobles are in fealty to you. Your fealty goes only to the Crown.	80d100

This table indicates the PC's social position before he becomes an outlaw. All titles are forfeit once he "wears the wolf's head." The "Wealth" is in pounds and may be used to purchase the PC's equipment. It is roughly equivalent to his annual income before becoming an outlaw.

It is possible to have an apparent rank which is lower than your Social score indicates. You might, for instance, want a character who is a magic-using Gypsy. A magic-user needs a Social score of 19, while a Gypsy's Social score probably falls between 4 and 12. Take the 19. Though the rest of society despises your PC, he's a king among his fellows.

### OVERALL LEVEL

The GM must determine what overall level the PCs will be at the start of the campaign. This will provide level modifiers for primary attack and defense scores, plus experience points to be distributed among individual skills.

Mature Furies are at least 3rd level overall. At 4th level, a Furry is generally considered to be in training for something specific: a squire to be a knight, an apprentice to be a wizard, etc. At 5th level, a Furry is considered competent at whatever his area of expertise is. Levels become harder to attain as the character goes up, but also more powerful. A Furry at 8th level would be considered a master of his art. Refer to the table below for the ratio of experience points to overall level.

## PRIMARY ATTACK/ DEFENSE SCORES

Attack and defense scores are made up of Ability scores and the Standard Adjust for skill level. However, some scores are not related to skills and are therefore calculated using the adjust for the character's overall experience level. Other scores remain constant regardless of level. Refer to the Standard Adjust Table to determine the adjust for the PC's primary attack and defense scores.

### Standard Adjust Table

Level	Adjust
1	1
2	3
3	6
4	10
5	15
6	21
7	28
8	36
9	45
10	55
11	66
12	78

Note: You will be referring to this table frequently. The numbers in the second column refer not only to level adjustment, but to the experience points required to be a given level in any skill, to the mana point cost of any given spell, and to the effects of certain spells. It also indicates the experience points required to be a certain overall level, except that the numbers in the right-hand column are multiplied by 10.

### Base Defense (BD)

The character's Luck score, or 10, whichever is higher. This is the defense score used when the character cannot defend himself for some reason, such as being sound asleep, chained to a wall, or unaware that he's about to be attacked.

### Unarmed Defense (UD)

The character's Agility score added to the Standard Adjust. This is the defense score used when the character has no weapon (or unarmed combat skill) available to parry an attack, or is being attacked from a distance by someone with a missile or projectile weapon. The character is free and aware of being attacked, but can do nothing except try to dodge.

### Magic Defense (MD)

The character's Reason score added to the Standard Adjust. Magic-users add 10 points. This is the defense score used when being attacked by magical means. Though some magic produce a direct, physical effect, the magic-user must roll against the victim's Magic Defense to succeed in casting the spell.

### Poison Defense (PD)

The character's Constitution score, or 10, whichever is higher. This is the score used for defense when a character has been drugged or poisoned.

### Healing Attack (HA)

The character's Constitution score subtracted from 50. A wounded character can roll to heal for each full 12 hours of rest taken.

### Hit Points (HP)

The character's Strength, Constitution, and Agility scores added together, then divided by 3 (rounded). Hit points are the measure of how much damage a character can take before being stunned, wounded, incapacitated, or killed.

### Mana Points (MP)

Mana points are used only by magic-using characters. The character's Reason score added to the Standard Adjust. Mana points determine how many spells the character can use before needing rest.

### Stats Table

BD:	Luck, or 10 (whichever is higher)
UD:	Agility plus Standard Adjust.
MD:	Reason plus Standard Adjust (Magic-users add 10 points).
PD:	Constitution , or 10 (whichever is higher).
HA:	50 minus Constitution.
HP:	Average of Strength, Constitution, and Agility (rounded).
MP:	Reason score plus Standard Adjust.

### CHOOSING SKILLS

When the GM decides what level the PCs will be when the game begins, she will assign the total number of experience points to be divided among the character's chosen skills. The Standard Adjust Table indicates how many experience points the character has by overall level (multiply left-hand figures by 10). It also indicates how many points it takes to be a certain level in a skill.

At this point too, the GM should consider what restrictions she may want to put on the number or variety of skills the player characters can have. Players also should use common sense when choosing skills, and stick to their original character concept. Medieval society is not fluid, and most trades are taught within the family. A Furry brought up learning one trade cannot easily learn another. This does not mean it's impossible to take a few skills from outside your chosen profession (with the GM's assent) but only if they make sense given the character's abilities, opportunities, and social standing.

In play-testing **Furry Outlaws**, we've noticed that the character who has both heavy combat and magic-using skills has an unfair advantage over the other PCs and Non-Player Characters (NPCs). Combining fighting and magic also seems contrary to the genre. We suggest the GM disallow this sort of character. Following are two rationales for doing so:

- 1) The study of magic is a lifelong task which begins at an early age and requires the sort of dedication it takes to get through medical school, or become an Olympic gold-medal figure skater. No magic-user could possibly have time to learn how to fight as well. Conversely, very few warriors of this period even learn how to read, let alone master the algorithms of magic.
- 2) Iron is a substance which, according to legend, disrupts magical energy and is harmful to magical creatures. Faerie creatures can hardly endure its proximity and are actually burned by contact with the metal. If the GM wishes to adopt a natural law to help restrict fighter/magic-users, she can rule that iron and steel drain magical energy and become super-hot in the process. Therefore, magic will not work when cast by someone in possession of more than an ounce of ferrous metal, and if he tries it anyway, he's likely to be badly burned. This law allows magic-users to use bows and quarter staves, but makes it difficult for them to swing swords or wear armor. It also provides a way for magic-users to be neutralized (iron shackles). It can work to the advantage of a mage who's willing to endure pain and suffering for the outlaw cause: suppose he casts a spell while touching a knight in full plate armor? Damage caused by touching iron while spell-casting should go up on the Standard Die Table (see Chapter Two) by the level of the spell.

If any players are unable to restrain themselves, the GM should feel free to lay down the law. We recommend that players be allowed no more than five skills outside of their chosen area, and no more than twelve total. But we hope it will not be necessary to implement these restraints.

Once the character's overall level and number of permitted skills, skills should be selected from the list in Chapter Two. Then experience points can be distributed according to the Standard Adjust Table.



## SKILL ATTACK AND DEFENSE SCORES

While an ability score quantifies a character's innate aptitude for a given task, his skill level represents proficiency gained from experience. Each skill has an attack score, made up of the appropriate ability score and the standard adjust. About half the skills have a defense score as well. Skills are listed below, with the appropriate ability to use in determining attack and defense. Also included are quick-reference Attack and Defense tables. For a full description of all the skills listed refer to Chapter Two.

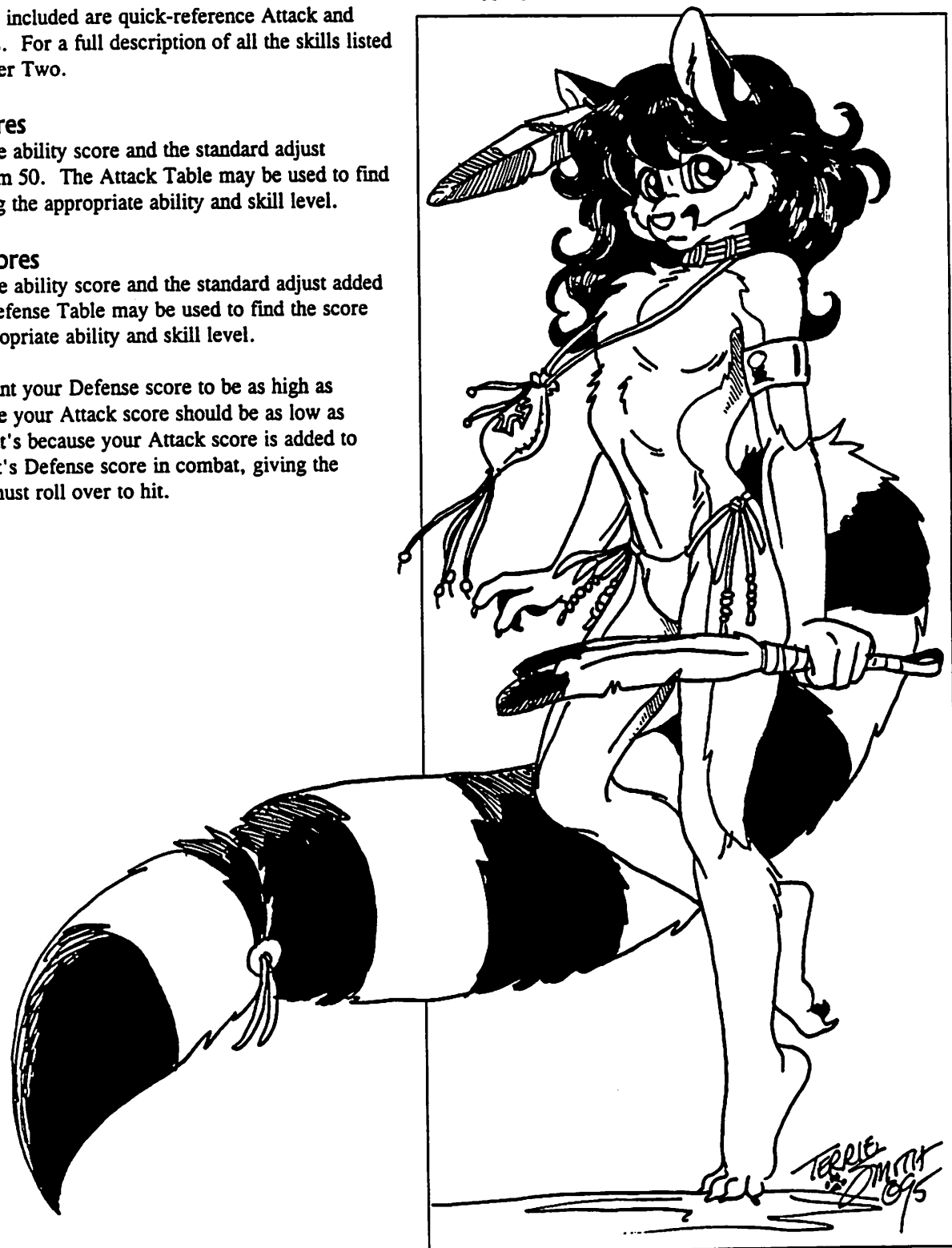
### Attack Scores

The sum of the ability score and the standard adjust subtracted from 50. The Attack Table may be used to find the score using the appropriate ability and skill level.

### Defense Scores

The sum of the ability score and the standard adjust added to 10. The Defense Table may be used to find the score using the appropriate ability and skill level.

Note: You want your Defense score to be as high as possible, while your Attack score should be as low as possible. That's because your Attack score is added to your opponent's Defense score in combat, giving the number you must roll over to hit.

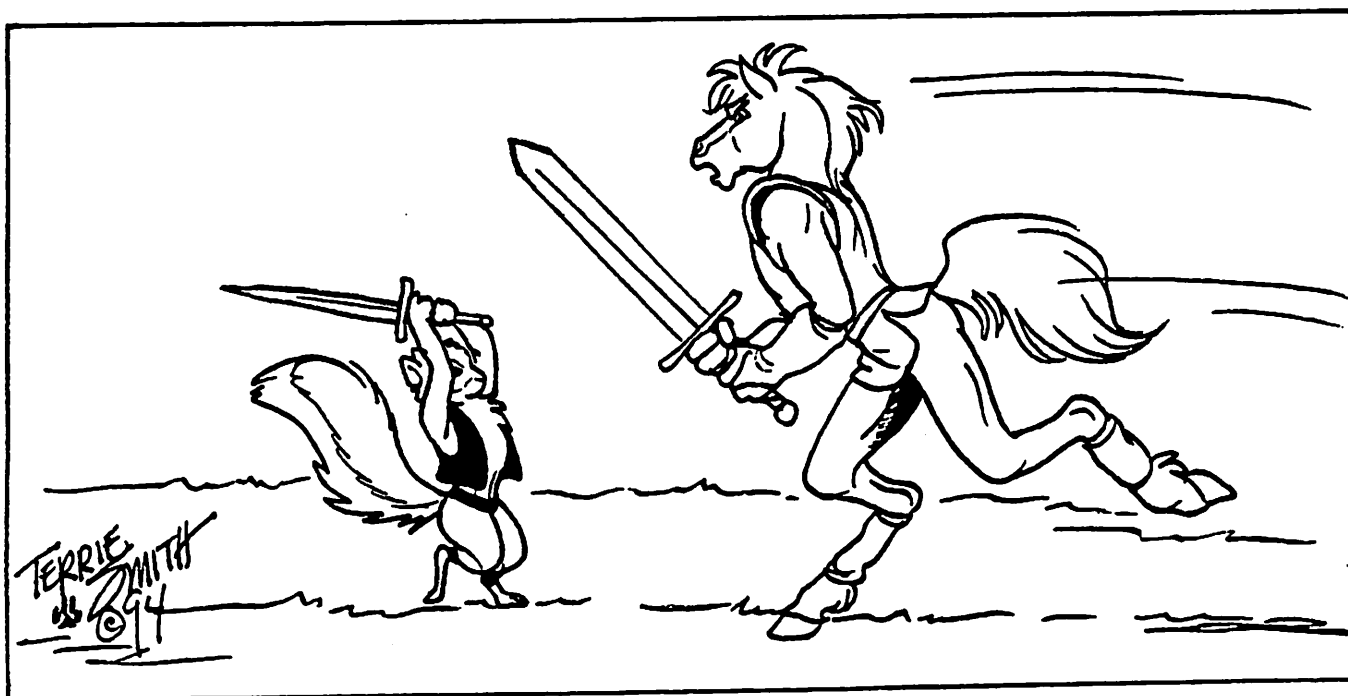


## Skill List

<u>Fighting and Other Skills</u>	<u>Att/ Def</u>	<u>Magical Skills</u>	<u>Att/ Def</u>	<u>Knowledge Skills</u>	<u>Att/ Def</u>
<b>Melee Combat</b>		<b>Circle of Abjuration</b>		<b>Education</b>	
Single Weapon:	Dex/ Agl	Binding	Ego/	Linguistics	Rea/
Dagger		Expulsion	Ego/	Lore:	Rea/
Sword		Protection	Ego/	Current Events	
Two-Handed		Summoning	Ego/	History	
Bladed Pole		Warding	Ego/	Geography	
Thrusting		<b>Circle of Alteration</b>		Mathematics	
Pole		Ability	Ego/	Mythology	
Weighted		Chance	Ego/	Value	
Other		Flight	Ego/	<b>Craft</b>	
Double Weapon:	Dex/ Agl	Force	Ego/	Actor	Ego/
Dagger		Invulnerability	Ego/	Architect	Rea/
Sword		Light	Ego/	Blacksmith	Dex/
Bladed Pole		Shape	Ego/	Bowyer/ Fletcher	Dex/
Pole		Speech	Ego/	Brewer	Rea/
Weighted		Shield	Ego/	Carpenter	Dex/
Shield		Visibility	Ego/	Clerk	Rea/
Other		<b>Circle of Astral</b>		Cook	Rea/
<b>Unarmed Combat</b>		Projection	Ego/	Dancer	Ego/
Hands/ Fists	Dex/ Agl	<b>Circle of Divination</b>		Dyer	Rea/
Feet/ Talons	Dex/ Agl	Aura	Ego/	Farmer	Rea/
Throws	Dex/ Agl	Clairvoyance	Ego/	Fisher	Rea/
Teeth	Dex/ Agl	Consultation	Ego/	Haberdasher	Dex/
<b>Distance Combat</b>		<b>Circle of Domination</b>		Jeweler	Dex/
Thrown Weapon:	Dex/	Charming Animals	Ego/	Juggler	Dex/
Streamlined		Charming Intelligent	Ego/	Leather worker	Rea/
Tumbling		Charming Plants	Ego/	Merchant	Rea/
Extension		Charming Undead	Ego/	Miller	Rea/
Bow	Dex/	Possession	Ego/	Miner	Dex/
Trigger	Dex/	<b>Circle of Elemental</b>		Minstrel	Ego/
<b>Mounted Combat</b>		Earth	Ego/	Navigator	Rea/
Horsemanship	Dex/ Agl	Fire	Ego/	Painter	Dex/
<b>Thievery</b>		Lightning	Ego/	Parson	Ego/
Acrobat	Dex/ Agl	Water	Ego/	Prostitute	Ego/
Ambush	Dex/ Rea	Wind	Ego/	Sailor	Dex/
Lock-picking	Dex/	<b>Circle of Enchantment</b>		Sculptor	Dex/
Sleight-of-Hand	Dex/	Conjunction	Ego/	Seamstress	Dex/
<b>Hunting</b>		Storage	Ego/	Shipwright	Dex/
Athletic	Str/	<b>Circle of Illusion</b>		Spinner	Dex/
Gathering	Rea/	Create	Ego/	Stonemason	Dex/
Tracking	Rea/ Rea	<b>Circle of Necromancy</b>		Tinker	Dex/
<b>Alchemy</b>		Healing	Ego/	Trapper	Dex/
Herbal	Rea/	Harming	Ego/	Wainwright	Dex/
Medicine	Rea/	Growth	Ego/	Weaver	Dex/
Poison	Rea/			Writer	Ego/

Attack Table

Ability Score						Skill	Level					
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
9	40	38	35	31	26	20	13	5	-4	-14	-25	-37
10	39	37	34	30	25	19	12	4	-5	-15	-26	-38
11	38	36	33	29	24	18	11	3	-6	-16	-27	-39
12	37	35	32	28	23	17	10	2	-7	-17	-28	-40
13	36	34	31	27	22	16	9	1	-8	-18	-29	-41
14	35	33	30	26	21	15	8	0	-9	-19	-30	-42
15	34	32	29	25	20	14	7	-1	-10	-20	-31	-43
16	33	31	28	24	19	13	6	-2	-11	-21	-32	-44
17	32	30	27	23	18	12	5	-3	-12	-22	-33	-45
18	31	29	26	22	17	11	4	-4	-13	-23	-34	-46
19	30	28	25	21	16	10	3	-5	-14	-24	-35	-47
20	29	27	24	20	15	9	2	-6	-15	-25	-36	-48
21	28	26	23	19	14	8	1	-7	-16	-26	-37	-49
22	27	25	22	18	13	7	0	-8	-17	-27	-38	-50
23	26	24	21	17	12	6	-1	-9	-18	-28	-39	-51
24	25	23	20	16	11	5	-2	-10	-19	-29	-40	-52
25	24	22	19	15	10	4	-3	-11	-20	-30	-41	-53
26	23	21	18	14	9	3	-4	-12	-21	-31	-42	-54
27	22	20	17	13	8	2	-5	-13	-22	-32	-43	-55
28	21	19	16	12	7	1	-6	-14	-23	-33	-44	-56
29	20	18	15	11	6	0	-7	-15	-24	-34	-45	-57
30	19	17	14	10	5	-1	-8	-16	-25	-35	-46	-58
31	18	16	13	9	4	-2	-9	-17	-26	-36	-47	-59
32	17	15	12	8	3	-3	-10	-18	-27	-37	-48	-60
33	16	14	11	7	2	-4	-11	-19	-28	-38	-49	-61
34	15	13	10	6	1	-5	-12	-20	-29	-39	-50	-62
35	14	12	9	5	0	-6	-13	-21	-30	-40	-51	-63
36	13	11	8	4	-1	-7	-14	-22	-31	-41	-52	-64



## Defense Table

Ability Score						Skill	Level					
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
9	20	22	25	29	34	40	47	55	64	74	85	97
10	21	23	26	30	35	41	48	56	65	75	86	98
11	22	24	27	31	36	42	49	57	66	76	87	99
12	23	25	28	32	37	43	50	58	67	77	88	100
13	24	26	29	33	38	44	51	59	68	78	89	101
14	25	27	30	34	39	45	52	60	69	79	90	102
15	26	28	31	35	40	46	53	61	70	80	91	103
16	27	29	32	36	41	47	54	62	71	81	92	104
17	28	30	33	37	42	48	55	63	72	82	93	105
18	29	31	34	38	43	49	56	64	73	83	94	106
19	30	32	35	39	44	50	57	65	74	84	95	107
20	31	33	36	40	45	51	58	66	75	85	96	108
21	32	34	37	41	46	52	59	67	76	86	97	109
22	33	35	38	42	47	53	60	68	77	87	98	110
23	34	36	39	43	48	54	61	69	78	88	99	111
24	35	37	40	44	49	55	62	70	79	89	100	112
25	36	38	41	45	50	56	63	71	80	90	101	113
26	37	39	42	46	51	57	64	72	81	91	102	114
27	38	40	43	47	52	58	65	73	82	92	103	115
28	39	41	44	48	53	59	66	74	83	93	104	116
29	40	42	45	49	54	60	67	75	84	94	105	117
30	41	43	46	50	55	61	68	76	85	95	106	118
31	42	44	47	51	56	62	69	77	86	96	107	119
32	43	45	48	52	57	63	70	78	87	97	108	120
33	44	46	49	53	58	64	71	79	88	98	109	121
34	45	47	50	54	59	65	72	80	89	99	110	122
35	46	48	51	55	60	66	73	81	90	100	111	123
36	47	49	52	56	61	67	74	82	91	101	112	124

## CHARACTER DESCRIPTION

Now it's time to determine matters of personal preference about your character, such as how old he (or she) is, how tall, fur color, hair color, eye color, etc. Age could be related to level -- no one is likely to reach 8th level before age 30 -- or the GM may have a preference in regard to what sort of campaign she wishes to run. Refer to the Species Size Chart near the beginning of this chapter to help with height and weight. Fur color should be restricted to whatever is natural to the character's species. Hair and eye color can be anything natural to planet Earth, including human shades.

The Appendix contains a Blank Character sheet which may be copied for use in creating a character. The Appendix also contains a Random Furry table.

## THE CHARACTER'S EQUIPMENT

The circumstances under which the PC became an outlaw are important in determining how much and what kind of equipment he has. He may have been forced to run away with nothing but the clothes on his back and whatever weapons were at hand. If he had time to gather his possessions, he was one of the lucky ones. On the other hand, if the GM decides to start the campaign with the PCs already well established in Sherwood Forest, they may have had the time and opportunity to buy or steal whatever they need. Exactly what equipment is available to the PCs is something the GM and the players will have to work out. If you prefer to determine this according to some sort of system, we suggest you refer to the Social Status table above, for the amount of money each PC has, and to the list of equipment and prices below.

## Medieval Currency

English currency consists of pennies, shillings, and pounds. There are twelve pennies in a shilling, and twenty shillings in a pound; hence 240 pennies in a pound. For gaming purposes, think of a penny as equal to a modern American dollar. This may help determine the price of items not on the list, which should not be considered comprehensive.

The list below refers to prices for new items of reasonable quality, but let the buyer beware. The skill of Value may help prevent getting cheated.

## Stuff to Wear

The existence of fur does not make nudity any more acceptable to the inhabitants of Furry Outlaws, though it does prevent more cases of pneumonia.

**Rags:** These are free, and worth it too.

**Coarse cloth:** What peasants wear: essentially a length of undyed woven wool with a hole for your head, tied around the waist, sometimes with leggings. Both sexes wear it, though it's cut longer for females. The ensemble costs about a shilling.

**Fine cloth:** Clothes made of finer wool, cotton, or linen, dyed any color, cut to actually fit you. Includes a cloak. What yeomen and landless knights wear at home. Five shillings, or ten for a lady's dress.

**Habit:** Usually wool, sometimes coarse, sometimes fine (depends on the Order), dyed some somber color. If you're actually a monk, it is supplied gratis.

**Robe:** A difference in cut, color, and material proclaims this to be the clothing of a secular scholar, alchemist, doctor, magic-user, or other professional type. About the same as "Fine cloth" if it's wool or linen; see "Rich cloth" for other materials.

**Rich cloth:** You have to be rich to afford this -- silk, satin, furs, velvet, brocade -- it has to be imported, then cut and sewn by experts acquainted with the latest Continental fashions. Anywhere from two to twelve pounds for a full ensemble, the upper end being for ladies' fashions.

**Footwear:** Furrries go barefoot more often than humans do, but wear sandals or shoes for long walks, and boots for combat or riding. Cheap shoes or sandals (leather or wood) cost around a shilling; quality boots can go all the way up to a pound.

## Armor

We will not go into quibbles about every variation of armor being made in the 1190s. There are five types described below.

With the introduction of armor comes the concept of encumbrance points, which are deducted from the character's combat defense scores. This is because it's easier to hit someone weighted down with armor, though difficult to actually hurt him much. The cost of armor, both in money and in encumbrance points, is determined by how many parts of the character's body it covers. There are eight body areas to consider. The amount of encumbrance points generated by armor cannot exceed the character's strength. No winged creature can wear armor while flying.



## Armor Take-Off Table

Armor Type	Damage Rolled Off	Encumbrance per Body Point
Plate Armor	d15	3
Plate Mail	d10	2
Chain Mail/ Scale	d8	1
Boiled Leather	d4	1/2
Cotun/ Leather	d3	1/4

## Body Points Table

Body Point (BP)	Location Within					
	1	2	3	4	5	6
1) Head	Face	Neck	Left Side	Right Side	Top	Back
2) Left Arm	Shoulder	Upper Arm	Elbow	Forearm	Wrist	Hand
3) Right Arm	Shoulder	Upper Arm	Elbow	Forearm	Wrist	Hand
4) Upper Torso	Front Center	Front Left	Front Right	Back Center	Back Left	Back Right
5) Lower Torso	Front Center	Front Left	Front Right	Back Center	Back Left	Back Right
6) Groin/ Buttocks	Front Center	Front Left	Front Right	Back Center	Back Left	Back Right
7) Left Leg	Upper Thigh	Lower Thigh	Knee	Calf	Ankle	Foot
8) Right Leg	Upper Thigh	Lower Thigh	Knee	Calf	Ankle	Foot

**Plate armor:** State-of-the-art heavy cavalry protection. Similar to plate mail, but heavier and covers all areas of the body, with a great helm protecting the entire head and face. Each piece connects together until the warrior underneath is sealed like a herring into a tin. Don't bother with this unless you have a destrier (war horse) to carry you, plus squires and/or grooms to help you into the armor and onto the horse, and at least one friend to rescue you if you get knocked off. (It may take awhile for your opponents to hurt you through all that ironmongery, but they'll do it eventually). This stuff costs four pounds and three encumbrance points per body area, and takes off 1d15 points of damage per hit. Fifty points of damage (cutting or blunt) in one area will ruin it and full damage will be taken thereafter. It will take a blacksmith to repair any damage to this type of armor.

**Plate mail:** Generally, this is only made to cover the back, front, forearms, and lower legs; often combined with chain mail and a pot helm. It costs two pounds and two encumbrance points per body area, and takes off 1d10 points of damage per hit. Forty points of damage (cutting or blunt) in one area will ruin it and full damage will be taken thereafter. You can pound out the dents, but breaches require a blacksmith's attention.

**Chain mail/scale armor:** Chain mail is steel wire in links, kind of like an all-metal sweater, including a coif to protect the head and neck. It is worn over several layers of padding. Scale or ring armor is leather reinforced with overlapping pieces of metal. These are very heavy, but still flexible enough to fight on foot in. It costs one pound and one encumbrance point per body area and takes off 1d8 points of damage per hit. Thirty points of cutting damage to a single area will render the armor useless in that spot, and full damage will be taken thereafter. Blunt weapons will not harm it much.

**Boiled leather:** Thick, hardened leather with articulated joints; includes a cap. Heavy enough for combat, but still comfortable enough to run in, unless it's very hot. Costs four shillings and 1/2 an encumbrance point per body area (rounded up). Takes off 1d4 points of damage per hit taken. Twenty points of cutting damage to a single area will render the armor useless in that spot, and full damage will be taken thereafter. Blunt weapons will not harm it.

**Padded cotun/ light leather:** Cotun is cloth stiffened with pitch, usually worn in several layers. Many warriors in the more primitive areas of Europe use it. It is equivalent to leather that has not been hardened for protection, which most nobles wear for hunting. Both cost about two shillings and 1/4 of an encumbrance point per body area (rounded up). This armor will take off 1d3 points of damage inflicted per hit taken. Ten points of cutting damage to a single area will render the armor useless in that spot, and full damage will be taken thereafter. Blunt weapons will not harm it.

## Weapons

Encumbrance points can be taken off for any heavy object a character carries. However, warriors practice long hours with their weapons and get used to the weight. (They practice in armor too, but that stuff is not only heavy, it's restricting). Therefore, we suggest that weapons normally be excepted from the rules of encumbrance -- that is, unless some fool tries to get away with carrying an absurd number of them. Use your common sense: if you personally can't go through your daily routine with a broadsword, a battle ax, a longbow, a quiver of arrows, a spear, and eight daggers strapped to your body, odds



are your character can't fight with all that attached to him. GMs, if common sense can't get through to a player and you need to play by hard and fast rules, here they are: Any character can carry a number of pounds, not counting armor, equal to his Strength score without being encumbered. After that, one pound equals one encumbrance point.

### Weapon Damage/ Stunning and Initiative Table

Melee Weapon	Strength:	7-12	13-18	19-24	25-30	31-36	Initiative
Dagger		4/1	5/1	6/2	6/3	6/4	4
Sm Sword			6/2	8/3	10/4	10/5	6
Med Sword				10/4	10/5	12/6	8
Two-Handed					12/6	15/6	10
Lg Two-Handed					15/8	20/8	12
Sm Bladed Pole	3/2	4/3	5/4	6/4	8/5		4
Med Bladed Pole			8/6	8/8	10/8		8
Lg Bladed Pole				12/10	15/10		10
Thrusting				8/2	10/3	12/4	6
Lg Thrusting				10/4	12/5	15/6	8
Sm Pole	2/3	3/4	4/4	5/6	6/8		4
Med Pole		4/6	6/8	8/10	8/12		6
Lg Pole			8/10	10/12	12/15		8
Sm Weighted	4/5	6/6	6/8	8/10	10/12		6
Med Weighted			8/8	10/10	12/12		10
Lg Weighted				12/12	15/15		12
Hands	1/2	2/3	3/4	4/5	5/6		4
Feet	3/5	4/8	5/10	6/12	8/12		8
Talons	3/0	4/1	5/3	6/4	8/6		6
Teeth	1/0	2/0	3/0	4/0	5/0		4
Double Daggers		4/1	4/2	5/2	5/3		6
Double Sm Swords			5/3	6/3	6/4		8
Double Med Swords				8/4	8/5		10
Double Sm Bladed Pole			4/4	5/5	6/6		6
Double Med Bladed Pole				6/8	8/8		10
Double Sm Poles		2/4	3/5	4/6	4/8		6
Double Med Poles			5/6	6/8	8/10		8
Double Sm Weighted			5/6	6/8	8/10		8
Double Med Weighted				8/10	10/12		12
Sm Shield Blunt			2/4	3/5	4/6		6
Sm Shield Spiked			4/4	5/5	6/6		6
<b>Distance Weapons</b>							
Sm Streamlined	3/0	3/0	4/0	5/0	6/0		4
Lg Streamlined		6/0	8/0	10/0	12/0		6
Sm Tumbling Blunt	1/1	2/2	3/4	4/5	4/6		4
Med Tumbling Blunt		5/6	6/8	8/8	10/10		6
Lg Tumbling Blunt				10/12	12/15		10
Sm Tumbling Spiked	1/1	2/1	4/2	5/2	6/2		4
Med Tumbling Spiked		6/2	8/3	10/3	12/3		6
Lg Tumbling Spiked				12/4	15/4		10
Extension	2/3	3/3	4/3	4/4	5/4		4
Lg Extension		5/0	6/0	8/0	8/0		6
Sm Bow		6/0	6/0	8/0	8/0		6
Longbow			8/0	10/0	12/0		8
Crossbow	8/0	8/0	8/0	8/0	8/0		6
Lg Crossbow			12/0	12/0	12/0		8

Some weapons are subject to strength limitations, which means your Strength score has to be high enough to allow you to wield them. Refer to the Weapon Damage/Stunning and Initiative Table above. List the damage, stunning damage, and Initiative dice for each weapon carried on your character sheet (to avoid the hassle of looking them up in game play).

### Weapon Prices

**Ax:** A hatchet for chopping wood costs about a shilling. An ax balanced for throwing costs about fifteen shillings. A five-foot Danish battle-ax such as the Lion-Heart used at the citadel of Jaffa in the Holy Land will run you about three pounds.

**Bladed Pole:** Exactly that. An edged blade attached to a pole six to eight feet long. If you explain the difference between a glaive and a guisarme, I'll slug you. Anywhere from ten shillings to two pounds.

**Bow:** The short recurved bow is the one easiest to use on horseback, and is favored by Saracens. It starts at ten shillings. The state-of-the-art English longbow, made of imported Spanish yew and waxed flax, costs a minimum of three pounds. Longbows made of hazel, ash, or elm cost a pound. Quality arrows, with goose feathers and broadheads of iron or steel, cost a halfpenny each. If you're a mage who wants to use arrows, you can commission them with bronze heads for a penny each.

**Crossbow:** The hand held crossbow has only just become common in Europe. Typically, it's a wood-and-horn stock with a steel bow and trigger mechanism. It starts at thirty shillings. Bolts cost about a farthing each (four for a penny).

**Dagger:** Any blade under 12" in length, with or without balance for throwing purposes. Depending on size, quality, and decoration, anywhere from four pennies to ten shillings. It's possible to get a dagger made of bronze or silver, but it will bend or snap if used on anyone in metal armor.

**Hammer:** A normal-sized workman's hammer, or a five-foot war hammer, or anything in between. Two to twenty-five shillings.

**Lance:** A heavy spear-like thing, eight to fifteen feet long, used on horseback. In a tilt, the knight with the longest lance will hit first, unless he chooses one too long for him and can't keep it under control. These cost between ten and fifty shillings.

**Mace:** A heavy ball of iron, with or without spikes, at the end of a stick. Ten or fifteen shillings.

**Morning star, flail:** Same as a mace, only on a chain attached to a handle. Alternately, three smaller balls on chains attached to a handle. Twelve to eighteen shillings.

**Pole:** Anything from a night stick to a quarter staff. These are free. You go into the woods, select an appropriate sapling, pull it up (or cut it down if you have a less than legendary Strength score), trim the roots and branches off, and there you are. To make it last longer, harden it in a fire, or take it to a tinker to have it ringed and shod with iron for tuppence.

**Shield:** These come in two types. One is a large, heavy oblong of metal-reinforced wood, which covers the left (or right if you're left-handed) two-thirds of the body from chin to knee. This is a good thing to crouch behind when arrows start flying. It is just like plate mail (see under Armor) in terms of durability, encumbrance, and damage taken off, but has the advantage that you can drop it if it hampers you too much. A plain, undecorated one will cost about ten shillings. If you want your family crest adorning it, it can go up to thirty shillings.

The other type is the small metal buckler, which covers the appropriate forearm and whatever body point you hold it in front of. This shield has the advantage of mobility, and is treated as an extra weapon rather than as armor: you can hit your opponent with it, and receive a defense bonus from having an extra item to parry with. See "Double Weapon" under Armed Combat in Chapter Two. If struck, this shield is equal to plate armor in terms of durability and damage taken off. It costs from eight to twenty-four shillings.

**Sling:** Cheap and easy to make; about eight pence. You can pick up river pebbles for nothing, or pay a penny for a dozen lead bullets.

**Spear:** A wooden shaft with a sharp iron head, usually less than seven feet long. A hunting spear is lighter and has a crosspiece about eight inches from the point, intended to keep a speared boar (for instance) from rushing up the shaft to get at the hunter. War spears are heavier, but lack this feature. Anywhere from three to fifteen shillings.

**Sword:** Any blade over 12", from a Roman-style short sword to a two-handed claymore. These start at five shillings for a hammered bar of iron that might shatter on an oak-tree staff, and go up to fifteen pounds for a blade from Toledo, where they know how to make finely tempered steel.

### Riding Animals

**Destrier:** The European heavy war horse, trained to charge at a gallop while carrying a fully armored Heavy Furry plus barding into the thick of a battle. No knight can function without one. Fifty pounds. Figure another 25 pounds for every year the war horse has seen combat.

Donkey/ Mule/ Pony: One to two pounds.

Draft horse: Four pounds.

Light war horse: Arabians, usually -- tough, fast and superbly trained, but not up to charging while carrying Furrries in armor. Fifty pounds.

Medium war horse: A compromise between the Arabian and the destrier. Creatures of Average size can ride this while fully armored. Forty pounds.

Riding horse: Ordinary. Three pounds. The huge price difference between a riding horse and a war horse is due to breeding and the amount of training given to a war horse so it will not panic and flee in combat situations. See the Combat Rules in Chapter Three for more information.

## **Magic Components**

Crystals, jewels: To determine the price of a given mineral or gemstone, find out what it's worth in the present day and use the dollar amount in English pennies. The price of diamonds should be multiplied by five, and the price of amethysts by one hundred (both are more common in the 20th century).

Divinatory materials: Tarot cards, one to four pounds. Dice, one to five pence. Runestones, casting bones, one to five pence, or make them yourself. Ouija boards, five to ten shillings. Crystal balls, two to ten pounds (they're imported from the East).

Drawing materials: Charcoal, free. Chalk, cheap. Paints, not more than five shillings. Etc.

Spellbooks: Almost priceless. The Guild has a library of them, but only Guild members with permission from one of the council may study them -- and no one is allowed to take them outside. You'd have to find a private individual willing to sell the book you want and meet whatever price he demanded, and it would start at around 500 pounds. If he's a Guild member (which is likely) and you aren't, he almost certainly won't sell it. If he did and was caught at it, he'd be expelled from the Guild. For further information on spellbooks, see "Acquiring New Skills" under Character Advancement, below.

## **Thief's Tools**

Grappling hook: Often used for siege warfare and piracy, so it shouldn't be too hard to find one. Two shillings.

Picks and tools: The most difficult items for a thief to get a hold of, assuming he's not a locksmith, are skeleton keys. You'll either have to commission these from a smith you think you can trust, or steal them. Picks can be made from any strong, thin piece of metal. Screws for screw-action padlocks will have to be "acquired" like skeleton keys. Leaving aside the possibility of magical wards or traps for the unwary burglar, contemporary security is a primitive art. In the case of a slave or a prisoner never intended to be released, shackles are often welded on. Therefore, it's a good idea for the full-service cracksmen to possess a file, a hammer, a chisel, and a crowbar. You'll probably spend around fifteen shillings total, unless you steal everything.

Rope: Braided and twisted cotton costs about a penny per twenty foot length, but it stretches under heavy loads. Imported hemp rope costs about a shilling per twenty feet.

## **Alchemist Items**

Herbs: Usually cheap, not more than a few pennies for a bundle of any common herb, though the price will go up in winter.

Medicine: A medicine is any salve that heals. Same as Potions in price and availability.

Poisons: As Potions, but more dangerous to purchase. It indicates criminal intent. If someone of the lower class is caught buying (or selling) a poison, he'll be arrested on the spot. If he's of the nobility, they'll likely wait until someone turns up dead before arresting him.

Potions: A potion is any drug that neither heals nor kills its recipient and can be purchased for a number of shillings equal to the potion's level adjustment on the Standard Adjust Table per dose (enough to affect one creature). See the skill of Potions under Alchemy in Chapter Two for some idea of what kind of potions can be bought. Unless you are an alchemist, you can't tell if a potion is any good until you try it, so just hope you aren't dealing with a charlatan. Don't expect to find much above 5th level in Nottinghamshire, or above 8th level in London, without a long, hard search.

Spices: See Herbs, but anything that has to be imported will cost at least twenty times as much.

## **Miscellaneous Items**

It is beyond the scope of this work to provide a comprehensive price list of the 1190s; besides, the GM should be allowed flexibility in this area. It is an unstable period in English history, and prices are likely to rise and fall like waves. Though the dollar-equals-penny ratio is offered to make prices easy to set, it might not hurt to do a little research in some areas to fill in

the gaps between modern and medieval economics. For instance, a wax candlestick is a rare and expensive item in the 1190s, while labor is common and cheap (and will remain so until the Black Death).

The GM should decide whether to apply encumbrance points to the PCs' general equipment or to dispense with it as an unnecessary rule that interferes with the fun of the game. Players can make it easy on the GM by carrying only as much as the character should reasonably be able to, or by putting everything they have into a backpack that can be dropped before entering combat.

Rules for encumbrance should be reiterated at this point. A character may wear as much armor as his Strength score will allow, but it will encumber him regardless! A character may at the same time carry as much weight (in pounds) of weapons and equipment as his Strength score allows without it encumbering him. Any additional weight will encumber him (one point per pound).

## CHARACTER ADVANCEMENT

### Raising Levels

The GM will award experience points whenever she feels it is appropriate, whether in the course of game play, at the end of a gaming session, or at the end of an adventure scenario which could take several gaming sessions. Experience points should be given for solving the problems presented in the game, or for remaining faithful to one's character concept (that is, for good role-playing), or best yet, for solving the problems while remaining faithful to character concept. We recommend that between four and ten experience points be awarded for each gaming session per player.

Experience points can be used to advance a character's level in any skill he already possesses. At the same time, they advance the character's overall level, though slowly. Refer to the Standard Adjustment Table when distributing experience points to determine new levels achieved, and adjust Attack and Defense scores for those skills (or overall level) accordingly. Basically, if a player is fifth level in a skill then it takes six points to go to sixth level in that skill. If the player goes from fifth to sixth in a skill then the attack score will drop six points and the defense will rise six.

### Acquiring New Skills

Most skills can be taught by anyone who is at least 5th level in the desired skill. To learn a new skill, a character must find someone, whether a PC or an NPC of the appropriate level and ask to be taught. If an NPC is asked, the GM must determine if that person is willing to teach the PC, and what he might demand in return, whether money, fealty, a specific favor, an exchange of teaching, or simply for friendship's sake. Keep in mind that knowledge is power, and that members of medieval society are covetous of power. They keep the secrets of their crafts and their various peer groups very close.

Once a teacher has been found, the PC will then spend the majority of his time learning the new skill, whether with the teacher or in individual practice. All skills take at least a month to acquire. Each month, the PC should be allowed a Reason roll (an attack roll based only on the ability, without a skill level modifier). When he succeeds, he will need to sacrifice two experience points, which are permanently removed from his overall experience score. At that time, he may take the new skill at 1st level (requiring another experience point, this one not removed from the overall points).

New magic skills are more difficult to get. A character must be functionally literate before he can learn any magic at all (which requires a Social score of at least 19, or being at least 3rd level in Linguistics for the appropriate language). Magic cannot be comprehended by anyone with a Reason score of less than 24. The odds against a non-wizard finding a teacher in magic are very high; wizards are extremely jealous of their power. An oath of absolute fealty and obedience (possibly made binding by some magical means) would be the very least of the teacher's demands. To acquire the first magic skill, a non-wizard character will have to study much longer than normal, and will only be allowed a Reason roll every year to determine if he's learned it yet. All this is complicated by the fact that the PC is an outlaw. A character who already knows some magic will find it slightly easier to learn new magic skills. A teacher is not required if the magic-using PC can find a spellbook for the skill he wants. These are, of course, extremely rare and valuable. A spellbook is usually an ancient, fragile, leather-bound grimoire of delicate parchment, about a foot high, ten inches wide, and four inches thick -- and that's just for one skill. With a spellbook, the character can make a Reason roll every month just as if he had a teacher to determine if he's learned the new skill yet. Once the skill is learned, it is no longer necessary to cart the spellbook around, fortunately.

## CHAPTER TWO

### SKILLS

#### SKILL DESCRIPTIONS

This section describes the range of skills available to **Furry Outlaw** player characters and non-player characters.

Note that many skills cover broad areas, such as "Single Weapon," which means anything you can swing, from a sword to a baseball bat. You must choose a **proficiency** (i.e., a specific weapon you are good at) in a skill such as this. You can use all other weapons within the skill, but at a 10 point penalty on both the Attack and Defense score. If you wish to be proficient with another weapon, you must take the skill twice and spend experience points on it.

Some skill descriptions include what happens if the character scores "double" or "triple" effect, which means rolling 20 or 50 points, respectively, above what is needed to accomplish the task.

Some skills use the Standard Die Table listed below to determine what die is rolled at what level.

#### Standard Die Table

<u>Level</u>	<u>Die Rolled</u>
1	2
2	4
3	6
4	8
5	10
6	12
7	15
8	20
9	30
10	50
11	100
12	200

#### FIGHTING

In most cases, scoring double or triple effect in combat means inflicting double or triple damage on your opponent; however, there are other options. See the Combat Rules in Chapter Three.

#### Melee Combat

**SKILL:** Single Weapon

**ATTACK ABILITY:** Dexterity

**DEFENSE ABILITY:** Agility

This is the skill of fighting with a one- or two-handed weapon. It is a Proficiency skill, therefore the player must choose which weapon to be proficient in. The character can use a weapon outside his proficiency at a 10 point minus on Attack and Defense scores. Note that this skill does **not** include throwing the weapons described. (See "Thrown Weapon" under Distance Combat.) These weapons are subject to strength limitations.

**Dagger:** This is a blade under 12" in length.

**Sword:** This is a blade from 12" to 36" in length, i.e., from a short sword to a broadsword.

**Two-Handed:** This is a blade long and heavy enough to require both hands to wield (usually over 36").

**Edged Pole:** Any weapon consisting of an edged blade attached to a handle or pole, such as an ax or a halberd.

**Thrusting:** This is any weapon with a sharp point but little or no cutting edge, such as a spear, pike, or lance.

**Pole:** A balanced blunt weapon ranging in size from a night stick to a quarter staff.

**Weighted:** Usually a pole with a weight on one end, like a mace, a club, or a bat. It also includes weapons with a weight at the end of a chain such as a flail or morning star.

**Other:** Any melee weapon not described requires its own proficiency category.

**SKILL:** Double Weapon

**ATTACK ABILITY:** Dexterity

**DEFENSE ABILITY:** Agility

This is the skill of fighting with a pair of weapons. The ability to use two weapons requires a Dexterity score of at least 24. It is a Proficiency skill, therefore the player must choose which weapons to be proficient in. The character can use a weapon outside his proficiency at a 10 point minus on Attack and Defense scores. Note that this skill does not include throwing the weapons described. (See "Thrown Weapon" under Distance Combat.) These weapons are very much subject to strength limitations. They also do less damage and have a higher die roll for initiative (although they use two dice, one for each weapon).

**Dagger:** A pair of blades under 12" in length.

**Sword:** A pair of blades from 12" to 36" in length, or one of these plus a dagger, subject to strength limitations.

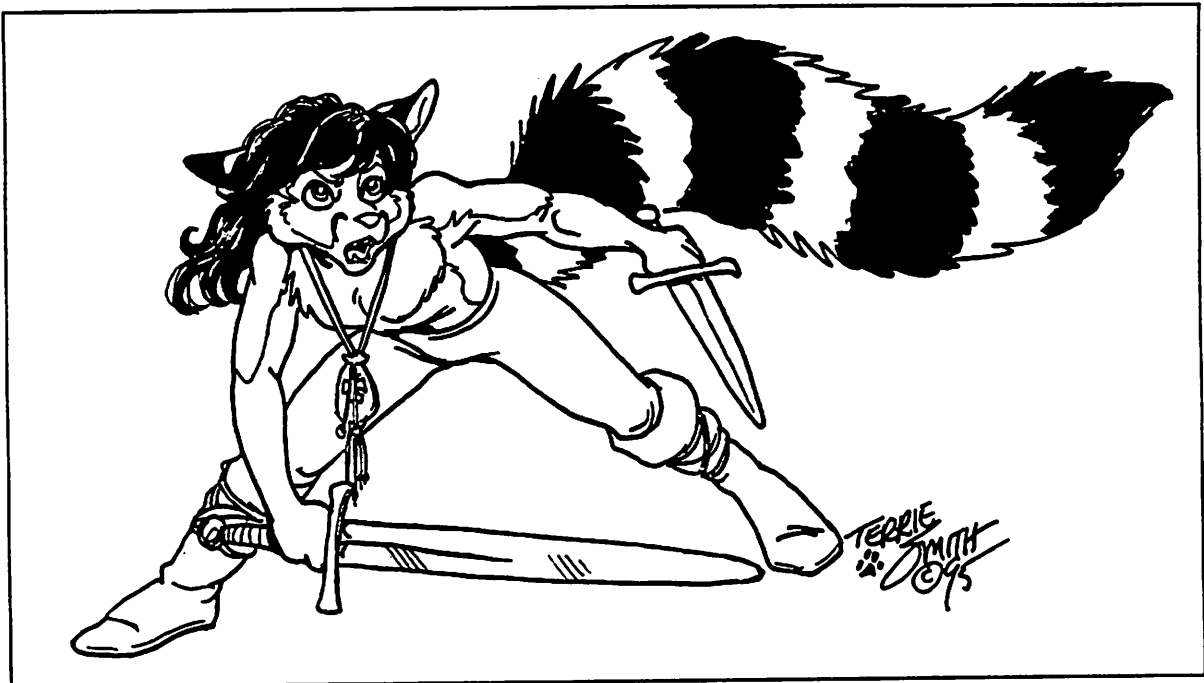
**Bladed Pole:** A pair of weapons consisting of an edged blade attached to a handle or pole which are under 4', or a single pole over 4' with a blade at each end.

**Pole:** A pair of balanced blunt weapons under 4'.

**Weighted:** A pair of poles or chains with weight on one end under 4', or a single weapon over 4' consisting of two weights attached by a pole or a chain or cord.

**Shield and ?:** Used in combination with a weapon, a small shield will give you a defense score bonus (see Combat Rules), take damage for you, and you can also hit opponents with it.

**Other:** Any melee weapon not described requires its own proficiency category. Use common sense here: some weapons can't be used together.



### Unarmed Combat

Don't confuse a defense score in an unarmed combat skill with "Unarmed Defense." A character's Unarmed Defense is used when he can't do anything about an attack except try to get out of the way. A defense score in an unarmed combat skill means the character is capable of blocking a melee attack as well as anyone with an armed combat skill.



SKILL: Hands/Fists

ATTACK ABILITY: Dexterity

DEFENSE ABILITY: Agility

This is the skill of beating other Furies up with your bare hands. Depending on cultural orientation, the character may be using open hands, clenched fists, second knuckles, poking fingers, or whatever (but remember that most evolved Furies have no claws). This is a double weapon skill, thus it uses two initiative dice. Please note that hitting an opponent wearing metal armor will cause d3 points of damage to your hands, unless they are similarly protected.

SKILL: Feet

ATTACK ABILITY: Dexterity

DEFENSE ABILITY: Agility

This is the skill of kicking Furies. This is a double weapon skill, thus it uses two initiative dice. Avians have talons and therefore do more rending and less thumping. Avian characters may find this skill particularly effective in aerial combat. Please note that kicking an opponent wearing metal armor will cause d3 points of damage to your feet, unless you're wearing boots.

SKILL: Throws

ATTACK ABILITY: Dexterity

DEFENSE ABILITY: Agility

This is the art of throwing Furies -- basically, when someone charges or otherwise attacks you, overextending himself, you sort of duck or step out of the way and help him along. Note that the character needs both hands free. An attempt to throw with one hand will be performed at a one effect minus (double effect will do single, triple will do double). This skill does no damage per se, but depending on how successful the attack roll was, it may do one of the following:

Single Effect: The character has prevented his opponent from making his attack, though the opponent is still on his feet and can attack next time.

Double Effect: The character has thrown his opponent, who loses both this attack and the next one, spending the time to get up.

Triple Effect: The character has thrown his opponent in the direction of the character's choice, causing the opponent to lose both this attack and the next one, and also possibly to take damage from the environment (GM determined: it might be a stone wall, a bonfire, a fall off a cliff, quicksand, or nothing worse than cow pies).

If the attempt to throw was not successful, the opponent may carry through with his attack, going against the character's defense in Throws.

SKILL: Teeth

ATTACK ABILITY: Dexterity

DEFENSE ABILITY: Agility

Sometimes, you've got to revert to the basics. Biting your fellow Furies is uncouth, but if you must do it, there's a skill in it. Achieving single effect means you've inflicted a simple puncture wound; double and triple effect indicated extra damage achieved by tearing.

## Distance Combat

SKILL: Thrown Weapon

ATTACK ABILITY: Dexterity

DEFENSE ABILITY: N/A

GOES AGAINST: Unarmed Defense

This skill makes you good at throwing balanced objects at your opponent, subject to strength limitations. While throwing something, you will be using your Unarmed Defense against attackers, because you can't concentrate on blocking at the same time (besides, you're throwing away the thing you could block with). This is a Proficiency skill; therefore choose an area to be proficient in, taking a 10 point penalty in Attack score for the others.

Streamlined: A weapon that flies straight through the air, like a dart or a spear.

## *Furry Outlaws*

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**Tumbling:** A weapon that tumbles in flight, like a dagger, a shuriken, an ax, a rock, etc.

**Extension:** This is a weapon that extends your throwing arm, like a sling or an atlatl (a spearchucker).

**SKILL:** Bow

**ATTACK ABILITY:** Dexterity

**DEFENSE ABILITY:** N/A

**GOES AGAINST:** Unarmed Defense

This skill makes you a marksman with the outlaw's preferred weapon, the English longbow. Well, actually you can use any kind of bow your character can get a hold of, but the longbow is the best for distance, accuracy, and damage. Subject to strength limitations. Also, a Furry of small build cannot use a longbow. While shooting, you will be using your Unarmed Defense against attackers, because you can't concentrate on blocking at the same time. Note that to be able to fight effectively with a bow as if it were a quarter staff, you need the skill of Single Weapon (Pole).

**SKILL:** Trigger

**ATTACK ABILITY:** Dexterity

**DEFENSE ABILITY:** N/A

**GOES AGAINST:** Unarmed Defense

This skill makes you proficient with a hand-held trigger weapon, which in *Furry Outlaws* means a crossbow. While shooting, you will be using your Unarmed Defense against attackers, because you can't concentrate on blocking at the same time. There's little point in trying to bash someone over the head with your crossbow unless you have the skill of Single Weapon (Weighted). It takes ten seconds to reload a crossbow, so in a melee situation, it's only good for one shot (unless you want to expose yourself to attack while reloading). In fact, the only advantage a crossbow has over a longbow is that you can keep it loaded almost indefinitely, which gives a better initiative for the first shot.

## **Mounted Combat**

**SKILL:** Horsemanship

**ATTACK ABILITY:** Dexterity

**DEFENSE ABILITY:** Agility

By itself, this is merely the skill of training and riding horses. In combination with combat skills, it becomes devastating. For one thing, a character can wear heavier armor than he could manage while on foot. Also, a single weapon used while on a charging horse will score for higher damage (one step up in effect; see *Combat Rules*) because of the horse's momentum. The same applies to thrown weapons. The horse must be going at a gallop; lower speeds have insufficient momentum for extra damage. Short bows and crossbows can be used but score only ordinary damage. Double weapons can be used on horseback, but the character must roll double effect in Horsemanship each round to be able to attack with both of them. A mounted combat attack requires two rolls: one to control the horse and get into position, and one to hit. Note that a character on a charging horse will also take the same extra damage if he runs into anything sharp and firmly planted to receive his charge, such as a pike or other polearm.

## **MAGIC**

All magic-users expend mana points in spell-casting. The number of mana points required to cast a spell depends on the spell's level (see the *Standard Adjust Table*). When a magic-user gets low on mana, he becomes groggy, develops a splitting headache, and has trouble concentrating. If he goes below zero mana, he'll pass out. After a full night of rest (8-12 hours), the magic-user regains all mana points lost. It is up to the GM's discretion to determine if a few mana points can be regained by cat-napping, but generally it requires deep sleep, including dream sleep.

All spell-casting goes against a victim's Magic Defense or 10 depending on the individual skill. The caster's Attack score is added to the victim's MD and that becomes the score the caster must roll over to succeed. Sometimes the victim is not yet determined when the spell is cast. In this case the roll is noted and compared against the victim's MD once it is needed. See the individual skill descriptions for further information on particular spells.

The magic-user must be able to concentrate while casting a spell. During spell-casting, the mage can only use his Base Defense against physical attacks. If the magic-user takes damage while casting a spell, his chances for success drops 5 points for every hit point of damage taken. Going without food or sleep, ingesting alcohol or drugs, or being wounded already may also affect a magic attack roll. Mana is lost even if a spell is interrupted or it fails.

Casting time varies by individual magic skill. Casting time can be halved (rounded up) by doubling the cost in mana points, down to a casting time of 1 point in an initiative round (about a quarter-second), assuming the caster has sufficient mana.

Duration of a spell, where appropriate, varies with the individual skill. Duration can be doubled by doubling the mana cost, up to the limit of the mana available to the caster.

If a skill description does not include spell range, then for combat purposes, it is line-of-sight. If the spell's victim is not in sight, then the range is 500 feet and the caster must be able to identify the victim by some means (such as his name or individual characteristic) in order to direct the spell.

A **victim** is defined as any creature or thing the spell is meant to affect. All spells are cast versus the victim's Magic Defense (MD), or 10, whichever is higher. The victim may choose to waive his magic defense if the spell is beneficial (in which case he is more often referred to as the **recipient**). If the spell's effect is not beneficial, the victim's full magic defense applies, even if he doesn't want it to. A victim's possessions (anything he is carrying, wearing, or riding) are considered part of the victim and share his magic defense.

Magic skills listed here include those which are forbidden or restricted by the Church and the Guild. The consequences of practicing these arts are described with each skill. Magic skills are divided into circles of knowledge, each describing a different type of magic. Characters usually only have skills from two of three of the circles.

### **Circle of Abjuration**

This is considered the most "professional" of the circles of magic. The caster creates a finite area (usually circular) and defines magical "laws" which affect that area. All Abjuration skills have a casting time of one minute, not including the time it takes to draw a near-perfect circle and its attending symbols, which depends on how large the circle needs to be, and what sort of surface (it has to be horizontal and reasonably smooth) you're trying to draw on. A different kind of circle must be drawn for each type of skill (you can't use one circle for multiple purposes). However, circles can be compounded (one drawn inside another) which can create some very nasty effects. Once the circle is drawn, the casting method consists of a spoken incantation and ritual gestures. Unless it's a "one-shot" spell, an Abjuration has no fixed duration: it lasts until it is dispelled, or until the circle is disturbed. To be considered disturbed, a circle must be erased at least in one place. The circle cannot be disturbed by the victim of the spell, but it can be disturbed by other Furies or worn away by the forces of nature. (Well-to-do wizards often have permanent circles carved or inlaid into the floor of a dwelling or workshop). An Abjuration can be dispelled by another magic-user with the same skill, even if he is the victim, if he succeeds in an attack roll versus the caster's Magic Defense. Anyone other than the specified victim of the Abjuration can pass through the circle without detrimental effect.

Mana points for most Abjurations are expended per victim. The victim(s) must be specified in the spell by name or by some distinguishing characteristic. You can't just call him "the being in the circle." There might be an ant in there as well, and then the spell will suddenly be second level instead of first. The more specific you get, the better. These skills can be used on anything the caster can define -- even disembodied spirits or inanimate objects.

The Church favors some Abjurations, but disapproves of others. However, Abjuration magic is bread-and-butter to the Guild. The two organizations have wrangled back and forth on the issue for centuries. Currently, all Abjurations are legal, but Church officials watch closely for any forbidden use of these magics.

Abjurations are practiced by witch- and demon-hunting orders within the Church and by Guild magicians who like to make a lot of money at their trade. Abjurations are not popular among rustic types, druids, witches, or shamans, but they are very popular in Jewish and Arabic cultures.

**SKILL:** Binding

**ATTACK ABILITY:** Ego

This skill enables the caster to bind a victim within the confines of the circle. (Of course, you have to put him there first). Once the spell is cast, the victim is trapped in the circle, assuming you have overcome his Magic Defense, until the spell is broken or the circle is disturbed. Bindings are done using a circle large enough to hold the victim, with Arabic symbols drawn around the edge on the inside. The physical effect on the victim who tries to get out is not harmful -- it feels like running into a spongy, progressively resistant force-field.

**SKILL:** Expulsion

**ATTACK ABILITY:** Ego

This skill enables the caster to expel a specified creature, thing, or substance from the drawn circle. This is useful in cases of disease, poisoning, or demonic possession, as it forces the disease, the poison, or the demon out of a creature placed in the circle. Demons usually require a binding (to keep the possessed creature in) as well as an expulsion (to drive the demon out). For purposes of figuring the level of the spell, count either the number of demons (or whatever) being driven out, or the number creature that poison (or whatever) is being driven out of, whichever is most appropriate. Expulsions are performed using a double circle with symbols drawn between the circles.

The effects of Expulsion are not always successful or pretty. If a disease is caught too late, the Furry may well die anyway, due to the violence with which the billions of organisms are driven out of his body. Poison is usually a safe bet -- the poisoned Furry will vomit or sweat it out without much additional damage. A demon in spirit-form will vacate without doing any harm, but a demon with a physical presence will probably tear his way out of the Furry's body. A proper diagnosis is essential before using this skill.

Expulsion is one of the magics most favored by the Church.

**SKILL:** Protection

**ATTACK ABILITY:** Ego

This type of Abjuration keeps specified creatures or things out of the circle, which the caster usually draws around himself or whomever he wants to protect. Unlike the other Abjuration skills, the level of a Protection spell is figured by the number of creatures being protected (one per level). After all, if you cast a protection spell to keep out vampires, how are you supposed to know how many vampires are going to try crossing the line? When you roll your attack for this spell, write down the number you get. This will be compared to the Magic Defense of every vampire (or whatever) that makes an attempt to get into the circle; if one beats it, he gets in. Again, no one attempting to cross the line will feel any harmful effects. Protections are cast using a circle with the symbols around the outside edge.

Protection is another of the Church's favorites.

**SKILL:** Summoning

**ATTACK ABILITY:** Ego

This is an Abjuration with a one-shot effect: summoning a specified creature or thing to the drawn circle instantaneously, poof! It differs from other Abjurations in that the creature or thing summoned must be identified individually, by name or by a unique feature. You cannot summon a mere category. If a Furry, he must be someone you have seen before or can name and describe: "my cousin Fred," or "the demon Calibraxis." If an object, you must define both its nature and its current location: "that sandwich I saw on the Earl's bedside table," or "the sword that's sticking through the oak tree in Nottingham square." If the object has been moved since you saw it, you're out of luck.

Keep in mind that an object has the Magic Defense of whoever has it currently in his possession, although possession can make an object easier to define. Substances of which there is an indefinite quantity, such as water or grain, must be defined by a container: "the flagon of ale by Tom's elbow," or "all the barley in Farmer John's bin." (Depending on how you phrase it, you may or may not get the container with it). Don't try for anything essentially unlimited, like "Loch Ness." Though it's identifiable by name, a lake has very inexact boundaries. (Besides, you can't draw a circle big enough).

Summoning has one other use: you can summon yourself and anyone with you to a previously drawn summoning circle in a known location. This can be very useful for getting out of a tight situation. However, you cannot send anyone or anything to a circle without going along yourself, nor can you summon anyone who isn't with you to a circle you're not present at. Summoning is cast using a double circle with symbols drawn on the outside edges of both circles.

Summoning has no range limit. However, if you are trying to summon a being from another plane, the GM may rule that it is difficult (costing more mana) or impossible.

Summoning gives the Church the heebie-jeebies. Summoning is not forbidden, but the following activities carry the death penalty: summoning anything supernatural, summoning anything that belongs to someone else, summoning yourself or anyone else to escape the righteous wrath of the Law, or summoning any Furry of equal or greater Social rank without his permission.

**SKILL:** Warding

**ATTACK ABILITY:** Ego

This skill is used in combination with other magic skills from the category of Alteration, Elemental, or Illusion. The caster must have the skill he wants to use. The selected spell is woven into the Warding circle, and when a defined someone or something attempts to cross the circle, whether from the inside or the outside, the spell goes off, assuming the caster's original attack roll beats the victim's Magic Defense. Essentially, a Warding is the trigger of a booby trap.

The spell used should be something that affects the victim directly, such as Alteration Ability, Alteration Light, or Alteration Shape. The level of a Warding spell does not depend on how many creatures attempt to cross it nor how many creatures are protected by it. It is based on the number of levels of the spell(s) woven into it. A fifth-level Alteration would require a fifth-level Warding. So would five first-level Alterations. You can put more than one type of spell into a Warding, and you can put in as many spells as you have mana points for (keeping in mind that the Warding costs mana points too). The spells will go off, one at a time, in the order in which they were cast, each time the defined victim(s) cross the circle until they are used up. Additionally, every time one of the victims crosses the line, an alarm bell will ring in the caster's mind. The bell will continue to alert the caster even after the spells are used up, until the Warding is dispelled or the circle is disturbed. If you want to cast a Warding with only the bell, it's a mere first-level spell. A Warding is cast using a circle with symbols drawn around both the inside and outside edge.

The Church favors Warding.

## Circle of Alteration

This circle of magic is the most valuable in combat situations, being fast-acting, short-lived, and showy. All Alteration skills have a casting time of a few seconds (an initiative of d10). The casting method for an Alteration consists of a quick incantation spoken in a commanding voice (don't try to be subtle or sneaky with this) plus dramatic gestures. Therefore the caster must be free to speak and move. Unless the skill description says otherwise, the duration of an Alteration spell is a mere one minute. Mana points for these spells are expended per victim, unless stated otherwise in the skill description. You can use a fifth level spell to affect one victim, or you can use it to affect five victims with the effect of a 1st level spell. It costs less mana to cast five first level spells than one fifth level spell, but keep in mind that each one requires a d10 initiative. All Alterations are reversible, either by the caster himself, or by another magic-user who knows the same skill if he succeeds in an attack roll versus the caster's Magic Defense. Many Alterations make use of the Standard Die Table listed at the start of this chapter.

Alteration magic is mostly approved by the Guild, though some members consider it trivial. Being easier to learn than other kinds of magic, Alterations are often the first type learned by guild apprentices, along with Illusion. Alteration magic is favored by adventurous, relatively young wizards.

The Church grants its heavy-handed consent to most Alterations (exceptions noted below) unless they are used to weaken the Church or strengthen its enemies. Consequences of doing either vary with the seriousness and the circumstances of the offense, from a fine to excommunication to death.

**SKILL:** Ability

**ATTACK ABILITY:** Ego

This skill allows the caster to change the Dexterity, Agility, Strength, or Constitution scores of the victim(s). This is not a proficiency skill; you can choose only one ability to affect, and if you want the others, you must take each one as a separate skill. The amount added to or subtracted from each ability is rolled using the Standard Die Table, based on the level of the spell. A victim's score cannot be dropped below 1 or raised above 42; therefore when you become high level in this skill, it's a good idea to use it on multiple victims.

**SKILL:** Chance

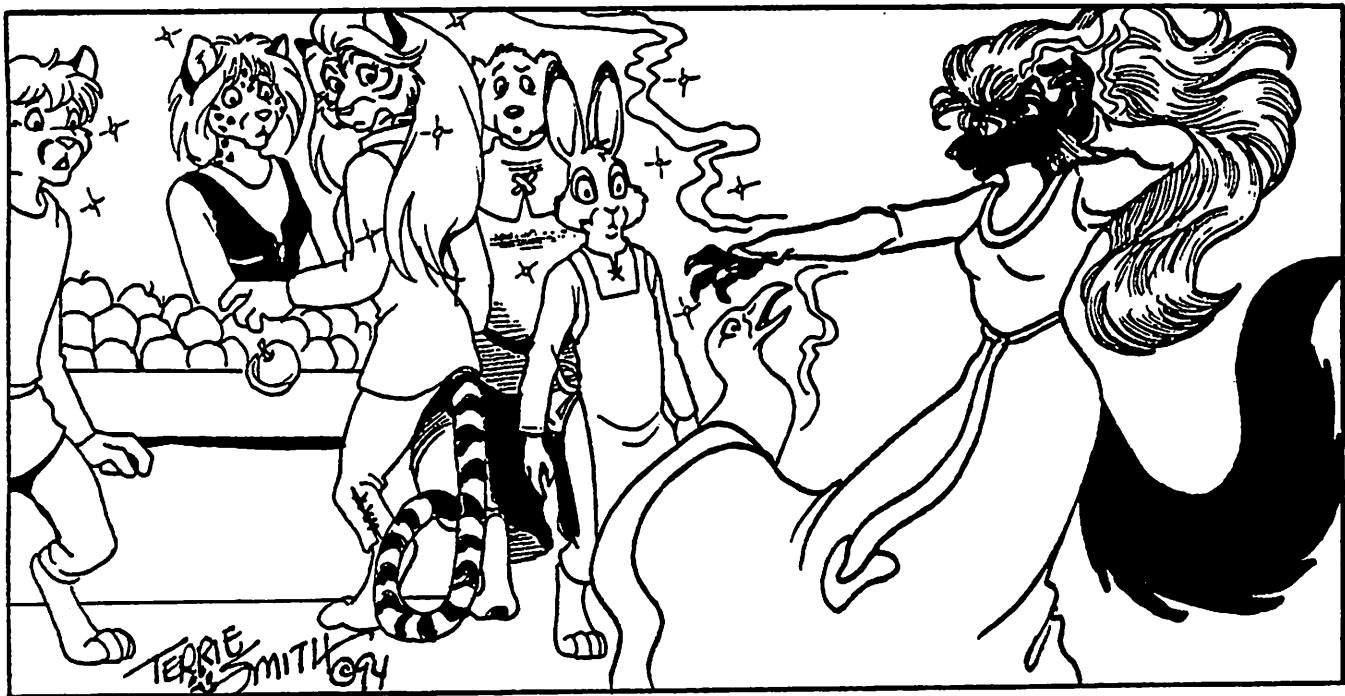
**ATTACK ABILITY:** Ego

This skill allows the caster to increase or decrease the chance that a given event will occur. In a given situation, the caster makes himself aware of all possible outcomes of an event in the immediate future and selects one outcome to become more probable. The caster requires a focus, such as one specific event occurring within the minute of the spell's duration, or one specific creature's efforts at a single task for that one minute. The spell can be attached to an object, like a sword or an arrow, giving it a higher or lower probability to hit. The amount of increase or decrease of probability goes up on the Standard Adjust Table according to the level of the spell cast. This spell only affects an outcome which has at least a 1% chance of occurring all by itself (this skill does not allow you to rain meteors on your opponent's head!) Note that Alteration Chance does not change any outcome that does not involve a dice roll (that is, free will is not affected).

**SKILL:** Flight

**ATTACK ABILITY:** Ego

This skill allows the caster to bestow the power of flight on the recipient. While affected, the recipient can fly by will alone with the speed and maneuverability of a large bird. Spell recipients are not under the control of the caster (unlike Alteration Force). The spell affects one creature per level. Those affected can carry about 10% of their own weight while flying.



**SKILL:** Force

**ATTACK ABILITY:** Ego

This skill allows the caster to telekinetically move an object within range. In terms of maneuverability, velocity, and fine manipulation, this is just as if the magic-user had a single long-distance invisible hand. Keep in mind however, that delicate tasks require the caster to see what he is doing. For instance, to telekinetically pick a lock, the magic-user would have to be almost as close as if he were doing it with his own hands, and have some idea how to do it (the skill of Lock-picking). He'd



also have to cast the spell at 2nd level, as picking a lock requires two hands. To use this skill in combat, the spell-caster must definitely be able to clearly see the creature he is attacking. To use this skill effectively in combat, the spell-caster needs to know how to use the weapon he's wielding telekinetically, since his attack score will be figured out just as if he were fighting personally, except that the Strength and Dexterity score for this long-distance hand are equivalent to the spell-caster's Ego score. The spell-caster has to learn these combat skills the hard way, just like everyone else.

The spell-caster can generate as many hands as he has mana points for (one hand per level of the spell) in as many different locations as he likes, within range. However, he can only effectively use one hand, or one pair of hands working together, at a time, unless all hands are performing the same task, such as lifting something really heavy, or throwing stones in the same direction. (It's as if you have multiple remote-control cars but only one remote controller). It takes no time for the caster to shift his attention to another pair (no extra initiative required). The GM should keep in mind what tasks require two hands, such as drawing a bow, lifting or carrying something heavy, firing a crossbow, etc.

The term "hand" is used only as an analogy. This Alteration produces a non-corporeal force, so if anyone tries to grab it, there isn't anything there to be grabbed.

**SKILL:** Invulnerability

**ATTACK ABILITY:** Ego

This provides the spell caster or whomever or whatever he casts the spell on with the equivalent of invisible, non-encumbering armor. The degree of invulnerability depends on the level cast; the amount of damage subtracted from a hit goes up on the Standard Die Table. Of course, the spell must be cast at one level higher for each creature affected. For the purposes of casting invulnerability on objects, assume that twenty square feet of surface area equals one creature (one level of spell-casting). For protecting an immobile object, it's better to use Alteration Shield, as you can cover more area for your mana.

This spell is cast versus an MD of 10, unless the recipient chooses to use his Magic Defense for some reason.

**SKILL:** Light

**ATTACK ABILITY:** Ego

The caster can create and manipulate light with this skill. Each level of the spell creates (or removes) an amount of light equivalent to a 100 watt bulb. At the time the spell is cast, the light source can be spread around an area (the caster's line-of-sight is the effective range) or concentrated at any point. Normally, the light will stay there until the spell's duration is up, but it can be anchored to an object, which can then be carried around like a lantern. The duration for the light is ten times longer than other Alterations, i.e. - ten minutes.

The caster can also create a flash suddenly in a victim's face. This will temporarily blind the creature (this is considered an attack and will go against the victim's Magic Defense). The creature will remain blinded for ten seconds. Each additional creature attacked in this way will require another level of the spell.

**SKILL:** Shape

**ATTACK ABILITY:** Ego

The caster chooses a particular creature when learning this skill. It can be any ordinary animal or Furry the caster has ever seen. This is what the caster can turn himself (or someone else) into for the duration of the spell. If you want another creature, you must take the skill twice. While in the alternate shape, the caster's Ego, Reason, and Luck scores remain the same; the other scores will correspond to the type of creature the caster has become. As the caster, you will have its instinctive abilities of movement (including flying, if applicable) and balance. Others who are turned into this shape for the first time will be disoriented for at least ten seconds. To fight with any success in an animal shape, you will have to acquire new skills (Teeth, Claws) unless the GM is merciful enough to allow your Unarmed Combat skills (if any) to apply. The GM should make this ruling based on how different your new shape is from your old one -- and keep in mind you don't have much time to learn from experience, as Alteration spells are of limited duration.

**Note:** Alteration Shape is one of the forbidden arts. Church law states that changing one's shape into that of a lower animal is disgusting, and changing one's shape into that of another Furry is deceitful. Officially, the Guild goes along with the Church on this one. However, Alteration Shape is highly favored among druids and witches.

**SKILL:** Speech

**ATTACK ABILITY:** Ego

This skill enables the recipient to speak and understand another specified language for the duration of the spell, at a cost of one spell level per recipient. As well as languages spoken by other Furies (French, Latin, Arabic, Mandarin, etc.), these include languages spoken by animals (divided by species: Dog, Weasel, Dolphin, etc.) You should note, however, that animals seldom have anything to say that is relevant to anyone but another animal. Their talk only concerns what they are interested in, and their long-term memories (except those associated by smell) are poor. The reverse of this spell can be used to render the victim's speech unintelligible to anyone.

The Church forbids using this magic to speak with animals for much the same reason it forbids Alteration Shape. However, the penalty is light -- only a fine or a flogging, unless the offense is compounded by other crimes. While the Guild officially agrees with the Church, it will most often turn a blind eye toward this offense. This skill is another favorite of non-Christian magic-users, especially druids.

**SKILL:** Shield

**ATTACK ABILITY:** Ego

This is a skill for creating a magical barrier: a shimmering, transparent wall which can cover up to one hundred square feet of area per level of spell cast. Besides area covered, this skill differs from Alteration Invulnerability in that it cannot move or be moved, and no damage can get through it. Though it can be cast horizontally, vertically, or at a slant (it is not subject to gravity), it can only take the shape of a flat, two-dimensional wall. It can be used as a bridge or a slide, but it is as slippery as smooth glass, so cannot be climbed.

This spell is cast against an MD of 10, but anyone whose Magic Defense exceeds the caster's attack roll can pass through the barrier. The barrier cannot be damaged, only dispelled by someone with the same skill. If the area covered by the barrier is too large for the dispeller to manage, he can opt to create a door in the barrier, limited by the same constraints as the shield, rolled versus the original caster's Magic Defense. The edge of the barrier is not sharp; rather it acts like a strong repelling magnet. If you place a horizontal barrier neck-high in front of a bunch of charging soldiers, it will knock them down, but it won't decapitate them.

**SKILL:** Visibility

**ATTACK ABILITY:** Ego

This skill lets the caster turn himself, or someone or something else invisible. As is usual with Alterations, the amount of time or the number of creatures goes up with the level of the spell cast. As with Alteration Invulnerability, when casting this spell on objects, assume that twenty square feet of surface area equals one creature (one level of spell-casting). Invisible creatures can't see themselves, but they can see normally otherwise.

This spell is cast versus an MD of 10, unless the recipient chooses to use his Magic Defense against the spell. However, anyone with a Magic Defense higher than the attack roll made by the caster will be able to see the invisible creature or thing.

### **Circle of Astral**

This circle has only one skill, but it has a variety of uses.

**SKILL:** Projection

**ATTACK ABILITY:** Ego

This skill allows the caster to leave his body and travel the astral plane. Combat in the astral plane is described in Chapter Three. Astral Projection takes one minute to cast. The casting method is a simple meditative chant, but it can only be used in a quiet, comfortable, seated or lying down position. Duration of the spell -- that is, how long the caster can spend on the astral plane -- is technically unlimited. However, while the caster is away from the body, it is helpless and appears (to the casual observer) to be dead. The body can stay in this coma-like state for a number of hours equal to the caster's Constitution score without detrimental effect. After that, for every hour spent away, the caster loses one hit point.

A first-level spell only takes the caster out of his body, but with each additional level, he can take another Furry. However, unless the other Furry also has the skill of Astral Projection, his spirit must stay in contact with the projectionist's. This is because only the projectionist knows how to move about on the astral plane. Others will merely drift helplessly, or be drawn back into their bodies. An attempt to take someone to the astral plane against his will must be rolled versus that Furry's Magic Defense. Also, the caster must be touching the Furry he wants to take along while he is casting the spell (if there's more than two, they must all hold hands).

The main advantage of Projection is the opportunity it gives to spy. The caster is incorporeal, thus can pass through mundane walls, and is inaudible and invisible to all Furies on the material plane, save those with the skill of Aura. Another advantage is that the astral is the plane through which magic operates; thus most spells cast in this state get a 10 point bonus on attack rolls. Exceptions are spells which require some connection to the material world, such as Necromancy spells (which require the caster to touch the victim) and Abjuration spells (which require a circle to be drawn in the material world), and which either can only be cast on astral creatures, or cannot be cast the astral plane at all. Domination skills (except Possession), for example, can only be cast on astral creatures because they require eye contact with the victim. Other than these, spells can be cast affecting either the astral or the material plane from the astral. The magical energy of spells cast from either the astral or the material can be seen in the astral plane. The aura given off by all living or inanimate things on the material world can also be seen from the astral, but the magic-user will not be able to interpret these without the skill of Aura (see Divination).

The disadvantage of Projection, other than one's deteriorating health, is that other magic-users are aware of the danger to them from someone on the astral plane. Many of them create barriers and set traps for projectionists, using Abjuration skills. But other mages are not the only hazard of astral travel. The astral plane is also full of ghosts, demons, and other supernatural nasties, who can cause any number of problems, from annoyance to insanity to death.

Astral Projection has the approval of both the Church and the Guild, unless of course it is used to the detriment of either.

## Circle of Divination

These skills enable the caster to gain information by supernatural means. The more complicated the information is, the more powerful the spell must be. Divinations take one minute to cast, but are of varying duration. Range is not usually a consideration in Divination, but the GM may introduce a difficulty factor (added to the victim's defense) if the victim is very far away or on another plane of existence. The casting method of Divinatory magics are different for each skill, but all require enough peace and quiet to allow the caster to concentrate.

The caster may have in mind a specific supernatural entity or entities from whom he is receiving information, or he may simply learn it by means unfathomable. This decision is best left up to the player, but it should be consistent with everything else known about the PC. If the player chooses a specific entity, the GM will then have to determine how much that entity knows, how he knows it, whether or not he is likely to tell the character, and if he might be inclined to tell more than the character asked for (especially if the character can offer him something he wants).

Divination in general is accepted by the Church and the Guild, both of whom make extensive use of it. However, the Church and sometimes the Guild objects to certain methods used for divinatory purposes that are associated with paganism.

**SKILL:** Aura

**ATTACK ABILITY:** Ego

The skill of Aura enables the caster to see onto the astral plane. All things, animate or otherwise, have auras, and this skill allows the caster to see them, as well as to interpret what he sees. An aura will generally demonstrate a Furry's strongest current emotion, and the state of his mental and/or spiritual health. An aura will often reveal whether or not someone is deceiving you. It will also tell you whether or not a Furry has magical power, or potential for magical power, as such auras tend to be brighter. Magical energy can also be seen imbued in an object, though you can't tell exactly what sort of magical energy it is.

This skill is hazardous in that the Furry using it will not necessarily see what is physically present. Though all things have auras, those of inanimate, nonmagical objects are weak and difficult to see, thus easy to trip over. On the positive side, the skill allows the caster to see things that are present only on the astral plane, and Furies who are using Alteration Visibility.

The spell lasts for one minute per level used. It requires a full minute of concentration aided by a meditative chant to cast, after which the caster will be able to see the aura of everything within range except creatures whose Magic Defense he failed to overcome. These last will appear as gray blurs, unless they are using Aura to disguise themselves (see below).

The range of aura vision is difficult to define, as the astral plane is misty place of shifting impressions. Much depends on the eye of the beholder, on current astral conditions, and especially on the strength of a given aura. Under typical conditions, an ordinary Furry's aura would be visible at fifty feet, while a major supernatural manifestation could be seen from five miles off. One way to consider it is as the distance at which one Furry would recognize another using ordinary sight. Thus, the aura of someone familiar to the caster would be easier to see than that of a stranger.

The caster can also use this skill to disguise his own aura, giving off an entirely different impression of who and what he is to anyone looking. This also requires one minute to cast, and lasts for one minute per level of the spell. For the sake of good role-playing, the player should specify exactly what impression his character is trying to project.

If actually on the astral plane, a magic-user with Aura will be able to see and interpret auras without casting the spell.

**SKILL:** Clairvoyance

**ATTACK ABILITY:** Ego

This skill allows the caster to see and hear what is going on outside of normal sight and hearing. The spell requires a focus, usually a creature the caster has met or seen before, who is present at the scene. The spell takes one minute to cast and lasts for one minute per level used. Clairvoyance can only pick up what is going on in present time. The spell is cast against the Furry with the highest Magic Defense in attendance. The spell-caster needs something to see visions in, such as a crystal, a pool of water, or smoke.

**SKILL:** Consultation

**ATTACK ABILITY:** Ego

This skill enables the caster to ask specific questions and receive more or less specific answers. Spell level depends on how complicated the question is. If it can be answered with a yes or a no, it's first level. If it's a multiple-choice question, with all choices specified in advance by the caster, it's a second level spell. Single-item answers (a noun phrase) require third level spells. Questions that can be answered with one sentence require fourth-level spells; with one paragraph, fifth-level spells, and so forth. If a question cannot be answered the way it is worded (for example, a multiple-choice question in which the answer is none of the above) the caster will lose the mana points spent on the spell and receive no answer. As with most Divinations, this takes one minute to cast.

Casting methods for this skill vary, but all include asking the question out loud, and the use of some kind of prop. The most effective ones for specific questions are Tarot cards, dice, runes, casting bones, Ouija boards, and other items involving chance and symbolism. For vaguer but possibly more informative answers, crystal balls, pools of water, and smoke or flames are good bets. Weirder methods include astrology and scatology. The Church objects to many of these methods (church diviners pray and count beads). The Guild objects to scatology if the entrails of sentient Furies are used.

### **Circle of Domination**

These are the magics used to get other Furies to do what you want. They are fast-acting and short-lived, taking one minute to cast, and affecting the victim for ten minutes afterward (you can extend the duration by casting the spell a level higher, of course). Mana points for these spells are expended per victim: one victim per level of the spell. The casting method entails a series of hypnotic gestures or movements, accompanied by low intoning. The range of Domination magics is limited because you must get the victim's attention at the beginning of the spell: either he must hear the spell, or the caster must make eye contact with him. This is when you make your Attack roll. If it succeeds, the victim is hypnotized for the minute during which you give instructions, unless he is distracted by something that demands attention (a very loud yell in the ear, or being stabbed in the back, for instance). After this, the victim will be under your control while the spell lasts, to an extent determined by the degree of effect achieved.

- Single Effect:** Intellectual control. The victim will listen to the caster's suggestions and agree with them unless they run strongly counter to the victim's emotional desires. Even so, the victim will not directly oppose the caster. At the very worst, he will be too confused to do anything.
- Double Effect:** Emotional control. The caster can induce any emotional state in the victim, lending power to his suggestions. In this state, the victim will do anything the caster requires, unless it is so repugnant to him that under ordinary circumstances he'd rather commit suicide. In this case, the victim will be paralyzed with indecision. This effect allows the caster to implant post-hypnotic suggestions, but these will only carry the weight of single effect.
- Triple Effect:** Physical control. The victim's entire psyche has been temporarily swept out of the way and the caster controls him like a puppet. This effect also allows the caster to implant post-hypnotic suggestions, carrying the weight of double effect.

These spells are difficult to cast in combat situations (because both the caster and the victim are liable to be distracted), but it is sometimes possible. The GM should determine how much of a penalty is required, based on the exact circumstances.

The clergy are very fond of Domination magics -- however, they believe that only they should be allowed to practice them. Theoretically, Dominations are forbidden to non-clergy. The usual penalties are relatively light -- ranging from a fine to excommunication depending on the gravity of the offense. Exception: Charming Undead and Possession carry the death penalty. This is the one area in which the Guild defies the Church almost openly. Supported by the secular government (who don't like it at all but prefer the Church not have a monopoly on it), many Guild members practice Dominations in secret. The entire Guild has been known to protest the arrest of a member on such a charge. The Church has a long list of ways in which it is forbidden even for clergy to practice Domination, and the Guild often has the leverage of blackmail. This is especially true in that the Church wants the general populace to know as little about Domination magics as possible.

**SKILL:** Charming Animals

**ATTACK ABILITY:** Ego

This skill, which entails the domination of non-intelligent sentient creatures, differs in two ways from the general description of Domination. It is not possible to obtain intellectual control of a creature with no intellect, so single effect achieves emotional/instinctual control, and double and triple effect both achieve physical control. Also it is not possible to plant a post-hypnotic suggestion into an animal's mind. However, an animal who has a pleasant experience being charmed is likely to remember the caster as a friend. Animals with a natural disposition for loyalty (dogs, horses, etc.) will probably bond permanently with a caster who treats them well. Consider that most animals have a Magic Defense of 10, unless they are already charmed by another magic-user, in which case his Magic Defense applies.

The Church does not include this type of Domination on its list of forbidden magic, except of course where non-Church, non-Guild members are concerned. These unfortunates are considered devil-worshippers, and their charmed animals demonic familiars.

**SKILL:** Charming Intelligent

**ATTACK ABILITY:** Ego

This is the basic skill of dominating your fellow Furies, as described in the introduction to Domination.

**SKILL:** Charming Plants

**ATTACK ABILITY:** Ego

This spell essentially causes plants to do what they ordinarily would not: move. Affecting one plant per level of spell, the caster can cause trees to break up the ground they are rooted in, vines to wrap, branches to strike, and roots to trip. He cannot cause a tree to uproot itself and walk. The spell's effects are limited to what the plant could do on its own, given enough time, it just makes them faster. Like animals, plants have a Magic Defense of 10, unless already under the control of another caster. This skill is popular with druids, shamans, and the like, and is forbidden by the Church possibly for that reason alone.

**SKILL:** Charming Undead

**ATTACK ABILITY:** Ego

This skill actually only works on those shambling, mindless types of undead that have little or no will of their own, except to rip the insides out of the living. Those who come through the horrific process of becoming undead with a relatively whole

mind (vampires, for instance) are more likely to be affected by Charming Intelligent, but expect to roll against a high Magic Defense. Non-corporeal undead (ghosts) cannot be affected. Your average mindless undead has a Magic Defense of 10, unless it is already controlled by another magic-user, in which case his Magic Defense applies. The spell controls one undead creature per level cast, as usual.

Since the undead affected by this skill have no minds, any degree of success will give you triple effect -- complete physical control. The drawback is that they will take your instructions very literally. If you don't personally direct them at all times, they can foul up even the simplest task. Post-hypnotic suggestions work very well on undead, but they must not be complicated. Also, they have poor long-term memories, so the charm will have to be reapplied frequently (like once a day). Otherwise they may forget you're in charge and try to tear your throat out.

This skill is absolutely forbidden under penalty of burning at the stake, except to clergy of certain Orders who use it to destroy undead. Nonetheless, it is more often used by the necromancers who create such creatures. Guild members do not practice it openly, but argue that it should be allowed for defense purposes.

**SKILL:** Possession

**ATTACK ABILITY:** Ego

This skill differs from the others in that the caster actually leaves his own body behind in order to occupy the victim's body. This gives the caster absolute control over the victim, but it has two drawbacks: only one victim can be possessed at a time, and while the caster is gone, his body is defenseless and appears to be dead to the casual observer. Any creature (living or undead) can be possessed. The possessor will experience a moment of disorientation in a new body, especially if it is very different from his own. The possessor will not be able to use the victim's skills while in the new body, and his own skills may suffer a penalty on attack and/or defense, at the GM's discretion -- especially fighting or other skills that require physical coordination. Although the possessor and the victim will be vaguely aware of each other, they will not be able to communicate telepathically.

This skill is forbidden by the Church. Most Guild members agree, being unable to find any moral purpose for which it can be used.

### **Circle of Elemental**

These skills extend control of the elements to the magic-user. All Elemental spells take one minute to cast and all of them require an invocation spoken in a commanding voice, plus ritual gestures, so the caster must be free to speak and move. Elemental spells which cause damage have a one-shot effect. Those which are more subtle last for a full minute, during which the spell-caster can manipulate the various effects.

Though these spells take too long to be helpful in personal combat, they are useful in warfare and siege situations. For this reason, many wizards who are in the employ of powerful nobles (or who are powerful nobles) will have these skills, both to use against enemies, and to counteract when used by enemies.

These spells cause straightforward destruction, and neither the Church nor the Guild has any objection to that, unless it is turned against either of them.

**SKILL:** Earth

**ATTACK ABILITY:** Ego

This skill enables the caster to manipulate earth, metal, and stone, allowing the magic-user to disrupt any piece of ground within sight as if by an earthquake. The caster can cause damage equivalent to the level of the spell on the Standard Die Table. As castles and earthworks have a lot of structural hit points, this skill is not very effective until the caster reaches the upper levels -- which explains why most English castles are still standing. This spell can also be used in reverse, reinforcing a wall, for example, with additional earth and stone, by adding hit points rolled on the Standard Die Table per level.

The spell can be used against multiple targets (for instance, to rend the armor of several knights, assuming that each individual's magic defense is overcome), but the damage must be divided among them.

**SKILL:** Fire

**ATTACK ABILITY:** Ego

Essentially the caster picks a target and causes it to burst into flame, or warp, or melt, as the case may be for whatever material it's made of. Damage caused by this spell goes up by level on the Standard Die Table. The focus for this spell can be as broad or as narrow as the magic-user chooses. If multiple targets are chosen, the damage should be divided evenly among them.

**SKILL:** Lightning

**ATTACK ABILITY:** Ego

As with Elemental Fire, the spell has a single effect: the casting of a bolt of lightning at a chosen target or targets. Damage caused is determined by the level of spell cast on the Standard Die Table. Again, the damage must be divided among multiple targets.

**SKILL:** Water

**ATTACK ABILITY:** Ego

This skill allows the caster to manipulate water, which has two possible uses. First of all, the caster can precipitate water, out of the air, out of the ground, or from a water source within sight (but possibly not within reach) into a container (or just onto the ground if desired). The number of gallons a mage can get this way within the minute of the spell's duration goes up on the Standard Die Table with the level of the spell. This is helpful in a siege when the water's running out, especially since water gotten this way is of a guaranteed purity. Conversely, the spell-caster can use this spell to evaporate the same amount of water.

The other use this spell has is to manipulate water that is already present. The caster can create a wave equal in height (in feet) to the amount of mana spent. So a fourth level spell would create a ten-foot wave. This may not seem very devastating, but at tenth level, assuming enough water is present, the caster can create a virtual tsunami. Assume that it takes about ten seconds to form a wave, so the caster will be able to create six of them while the spell lasts. Note that there must be enough water present to accommodate the waves.

**SKILL:** Wind

**ATTACK ABILITY:** Ego

This skill allows the caster to manipulate air currents for the duration of the spell (one minute). These can take two forms: a general steady wind, which is good for making a sailboat move fast, or a brief, tightly focused gust strong enough to knock an average-sized Furry down. Each gust takes ten seconds so the caster can do six of them in the course of the spell.

The volume of air being moved is what increases with the level of the spell. The number of Furies that can be knocked down is equal to the amount of mana spent. So a fourth level spell could knock over ten Furies. The gust of wind can be divided and sent in different directions if desired. In the case of the steady wind, larger, heavier boats can be moved as the spell level increases. This is an inexact science, but a 5th level spell will move the largest ship available to Medieval Furrydom. This wind can also be divided up, so that with a 6th level spell, your ship can fly over the waves, while your enemy's ship must fight a head wind trying to catch up.

## Circle of Enchantment

Most spells have temporary effects and require time to cast. Enchantment is the method by which certain spell effects can be set into objects (magic items) and made permanent. It also includes the skill of storing spells into objects, to be used almost instantly (d10 initiative in combat) and with no mana cost (it's expended when the spell is stored).

Now the bad news. To make a magic item, the sorcerer does not merely take a ready-made object and enchant it. He has to be there to weave his spell into it during every stage of its manufacture. All objects destined to be magic items must be of the very highest quality, thus expensive. The sorcerer needs time, he needs money, and he has to know someone (or be someone) at least 8th level in the necessary craft. He also needs a well-stocked laboratory: the preparations and paraphernalia required are extensive. The initial outlay of such a workplace is around a hundred pounds. (This does not include Guild dues or taxes). An object intended for storing spells must be made in a similar fashion, though once created it can be used over and over again.

In other words, it will be difficult for a **Furry Outlaw** to practice this type of magic. Assuming that expense is not a problem, there's still the difficulty of finding a craftsman, getting together with him (not easy when you are a wanted criminal), and transporting all the necessary equipment into or out of the greenwood without betraying the location of the outlaw camp. Also, if a PC is working on a magic item, he is essentially out of game play for the time it takes.

Enchantment is practiced by well-established wizards with a lot of capital who live in fair-sized towns. The Church and the Guild approve of Enchantments that don't involve forbidden magics. They approve because wizards who practice Enchantment tend to stay in one place, thus are a lucrative source of revenue.

**SKILL:** Conjunction

**ATTACK ABILITY:** Ego

This is the art of making objects with permanent spell effects (magic items). It is not a proficiency skill. It can be used with any magic skill listed below that the character has. Enchantment used with any spell costs as much mana again as the spell itself does.

**Abjuration:** Enchantment will work with any Abjuration except Summoning. It essentially makes an Abjuration portable. A Binding, Expulsion, Protection, or Warding glyph is inscribed on a small object, which then affects the person who carries it accordingly. It can also be used on the lids of boxes or the door of a dwelling. Inscribed on a keystone, it will affect the whole building. Multiple glyphs can be used on the same object, but of course this requires the appropriate spells to be cast. The object used should be appropriate to the purpose. A Binding cast on something means that the person wearing it will not be able to take it off; this is more usefully cast on shackles than on jewelry. Protection or Warding, however, would be very appropriate on jewelry. See these Abjuration skills for each of their effects.

**Alt. Chance:** This is the standard method of making magic items. Combined with Enchantment, it can be used to make any given object more effective for its intended use. A sword imbued by Enchantment with a 3rd level Alteration Chance will give its wielder +6 to his attack roll in sword fighting (or -6, if the sorcerer wants to put a curse on it instead). See the Standard Adjust Table for the adjustment per level of Alteration Chance. Despite restrictions, if any, on casting magic while touching iron, Enchantments can be effectively cast on iron and steel objects. They will still get hot for a few minutes while the spells are cast, but wizards need only take a few safety precautions to avoid being burned.

**Alt. Shape:** This Enchantment is cast on the skin (tanned with the fur still on it) of the specific animal the character wants to turn into. The character puts the skin on to turn into the animal and takes it off again to turn back into himself. (An effective curse on an enemy is to also put a Binding spell into the skin, so that it can't be taken off). Note that the Church punishes this offense (lycanthropy) with death. Note too, that this will work with any skin, including that of a Furry.

**Divination Aura:** This Enchantment is cast on a lens or on a large transparent jewel, through which the astral plane can be viewed. Ground and polished glass is hard to come by, but can be found in the Holy Lands. Large transparent jewels are merely expensive, especially as they must be flawless. Naturally, the spell-caster must be present while the glass is being ground, or the jewel is being cut. Other Divination spells vary so much according to circumstance (who you're going to spy on, what specific question you have) that it's not really possible to make a magic item to work the spell for you. However, divinatory paraphernalia, such as a crystal ball, can be enchanted with Alteration Chance to make them function more effectively.

**Domination:** Not possible -- these skills rely too much on the spell-caster's personal ability to fascinate others.

**Elemental:** These spells can be stored (see Storage) but they do not make useful magic items.

**Illusion:** Not possible -- these skills rely too much on the individual spell-caster's imagination.

**Necromancy:** When combined with Enchantment, Healing truly becomes Necromancy, because it animates the dead. The process takes only the ten minutes which Healing requires anyway, though a laboratory is still needed. The GM will have to ascertain what level of Healing spell any given corpse requires in order to be animated. It depends partly on what the spell-caster want the undead to look like. A fresh corpse, completely healed, will look just as it did when alive -- only its behavior will give it away -- and will probably not be hard to do. A pile of bones, on the other hand, would require a 15th level spell to restore it to what it was in life. However, if the spell-caster simply wants the bones to be joined together with enough tendon to make the skeleton function, it will take no more than a 5th or 6th level spell. Undead created by this method are the mindless zombie type shambling around according to echoes still lingering in their brains -- these will



usually be violent. Creating an undead does not give the spell-caster control over it (see Charming Undead, under Domination). In addition to these little safety tips, please note that mindless undead are ripe candidates for possession by demons or other astral creatures. Finally, the creation of undead is the ultimate in blasphemy to the Church, the Guild, and Furry Christian society in general. The necromancer will certainly be burned at the stake if he is caught.

**SKILL:** Storage

**ATTACK ABILITY:** Ego

This is the skill by which spells possessed by the magic-user can be stored in an object, to be used when required. As in other Enchantments, the magic-user must work with the craftsman making the object to prepare it to receive spells. A separate object is required for each type of spell (that is, for each skill) the magic-user wants to store. The level of Enchantment required for the initial manufacture of the object is equal to the highest level of spell the caster wants to be able to store. If he is 5th level in both Alteration Ability (for example) and Enchantment, then a 5th level Enchantment will allow him to store 5th level Alterations in the object. If he's 5th level in the Alteration, but only 4th level in Enchantment, he'll have to settle for storing 4th level Alterations.

The object used must be of the very highest quality, and it should be appropriate to the type of spell to be stored. It should be made of some material that the spell won't damage (do not, for instance, store Elemental: Fire spells in a wooden staff), and that won't impede the spell (don't put Lightning spells in something not conductive).

Storing a spell costs twice as much mana as simply casting it does. The points are expended while storing the spell, thus are not deducted when it is used. A stored spell works almost instantly (d10 initiative in combat). A given object will hold as many spells as a magic-user can put into it in the course of one day (before sleeping to regain mana), but no more.

**Abjuration:** Any Abjuration can be stored, but the spell-caster will still have to draw the appropriate circle before activating the spell.

**Alteration:** There's not much point in storing Alteration spells just to save time, as Alterations already take a mere d10 initiative to cast, but it will help the character conserve mana points for that important battle. Any Alteration can be stored, though of course you need a different object for each type of Alteration.

**Astral Projection:** No problem. This is a simple spell. However, you must touch anyone whom you want to send into the astral plane with the object (attack roll required in combat).

**Divination:** The Enchantment must be cast on the object(s) generally used by the spell-caster for divinatory purposes. This will save mana, but it won't save time, as the caster still has to define the question to be asked at the time he wants to ask it. (Exception: Aura spells can be stored with no problem).

**Domination:** The best place to store these spells is within a crystal or other light-reflecting object that can be used to hypnotize the victim. Although victims can be Dominated quickly, the magic-user must still give instructions. The GM will have to determine how long that takes.

**Elemental:** This is the most devastating use of Enchantment that can be devised. These are simple spells and can be stored with no problem.

**Illusion:** Most of an Illusion spell consists of describing what the illusion should look like, so the spell-caster will not be able to save time by storing these, unless he wants to describe them in advance.

**Necromancy:** These spells cannot be stored. They make use of too much matter-altering energy -- no object can contain them.

## Circle of Illusion

Simplest of all magics to learn, Illusion has only one skill.

**SKILL:** Create

**ATTACK ABILITY:** Ego

This skill allows the caster to create special effects and phantasms that are real to every sense except touch. Illusions can take from ten seconds up to a full minute to cast. The spell consists mostly of describing what effects should occur, so the casting time depends on how complicated they are, especially if they are mobile. The casting method consists of gestures, often dance-like, or reminiscent of an orchestra conductor, and words, sometimes spoken, sometimes sung. The spell lasts for the number, in minutes, listed in the Standard Adjustment Table, per level. (So you must be 15th level before you can do a full-length

movie). When first casting the spell, the magic-user must describe in detail what will occur, and when. It's comparable to animation, or a computer graphics program: you set it up and let it run. If the caster wants to alter the spell's "program" while it's running, he will have to cast another spell at the same level. Lacking tactile effects, an illusion can't hurt anyone, though it can trick someone into hurting himself -- by covering a gaping pit with a carpet of grass, for instance. Or it can be extremely unpleasant, even distracting -- especially the olfactory effects.

Only the lowest sorts of wizards and Gypsies practice this art, mostly for entertainment value. Such wizards are considered little better than educated clowns by serious magic-users. However, they must still belong to the Guild -- even Illusion cannot be permitted in the wrong hands. "Artists" with this skill are closely scrutinized by the Church, just as ordinary painters and sculptors are, for blasphemous and/or seditious content.

It should be noted that other magic-users and many mundanes will recognize an illusion, if it's of something obviously impossible, because they have seen them before. Of course, someone with a sufficiently high Magic Defense will see right through it.

### Circle of Necromancy

"Necromancy" is a misleading name for this circle of knowledge -- deliberately so. The term is used by the Church to refer to all magical skills which deal with what might more accurately be called "life sciences." This type is considered the most subtle, the most dangerous, and the most significant of all magics. Necromancy skills have a casting time of ten minutes, but the casting method is simple. Intoning the spell in a low voice, the magic-user passes into a trance, during which life-altering power flows through him into the recipient or victim. The magic-user **must** be touching the victim throughout the spell. The effects of the spell are slow, but they are permanent (unless altered by another magic-user with the same skill). Mana points for these skills are expended per victim.

Necromancy is forbidden by the Church, and the penalty is death, usually by burning at the stake. The Church's reasoning is that only God or the devil could grant such power as Necromancy involves, and none (or very few) of the world's Furies could be worthy of such a gift from God. Therefore, such power must always (or almost always) come from the devil. Exceptions are made, but only for Archbishops, Cardinals, and the Pope (who are considered sanctified.) Their doings are not called Necromancy, but rather "miracles."

The Guild obeys the Church in this matter. It is too dangerous an area to turn a blind eye toward. There are, of course, some among the Guild who note that the methods used by the Church's privileged few are no different from those used by "devil-worshippers." There are even a few who practice Necromancy themselves -- but in utmost secrecy.

The Church has been assiduous in its efforts to stamp out Necromancy, and there are very few even among non-Christians who know or can learn these skills any more, especially since the Church burns books as well as practitioners. Those who do possess the skills are afraid to teach them -- every apprentice is a potential informer. A player character with any of these skills needs a good origin story that explains how he learned them, and the GM will be within her rights to disallow them entirely (it depends on what sort of campaign she wants to run).

**SKILL:** Healing

**ATTACK ABILITY:** Ego

This is the power to reverse entropy in living organisms. The magic-user with this skill can see the pattern (I use this term for lack of a better one) of a living creature he is touching, and if it is damaged, he can apply the energy needed to put it back the way it was. In terms of hit points, the amount rolled goes up with the level of the spell cast, on the Standard Die Table. The spell is cast versus an MD of 10, unless for some reason a wounded character wants to invoke his Magic Defense.

Healing is very powerful, but it has limits. The caster could (if he has enough mana) restore a severed limb, but could not grow himself an extra one, since his basic pattern only allows four of them. He can retard the aging process (this would be a fifth-level spell and would need to be cast at least once a month) but cannot reverse it -- the pattern of youth is no longer visible in an adult. He can heal the damage caused by a poison, but cannot rid the body of the poison itself. The magic-user also cannot restore the dead. He can completely heal the body, but if the soul is gone, it cannot be recalled (at least not by healing alone).

**SKILL:** Harming

**ATTACK ABILITY:** Ego

This is the reverse of Healing: the power to speed up entropy, using energy to shatter the pattern of a living thing. As with Healing, the amount of damage rolled goes up with level of spell cast on the Standard Die Table. The way in which the victim is damaged can be almost anything the caster chooses: an injury, an apparent effect of aging, or of poison, or even of disease (though the victim won't actually have the disease). The victim may or may not heal with time, depending on what effect is chosen. This spell allows for some really horrible effects, but is a very inefficient way of dealing with an enemy. Considering the amount of time it takes to cast the spell, and the fact that only someone ignorant, paralyzed or tied down would hold still for it, you really should use a dagger instead.

This skill is forbidden by the Guild, and by every other group that has any pretensions to morality. When a high-ranking member of the clergy uses it, it's called "God's Curse," meaning that the Almighty caused it to happen, in order to reveal the victim for the sinner he is.

**SKILL:** Growth

**ATTACK ABILITY:** Ego

A variation on Healing, Growth is used primarily on plants, as they have a sufficiently rapid natural growth for the effects to be noticed. For every level of the spell cast, the affected organism, whatever it is, will experience three months worth of growth within the ten minutes of casting time, up to the maximum amount which is natural to that organism. Continued acceleration after that point will not stimulate any more growth, nor cause the organism to deteriorate. This art, though forbidden, is appreciated by the peasants in time of famine. It is helpful to herbalists (see the skill Herbal, in the Alchemy category), and useful for growing prize-winning tomatoes. Note that Growth does not affect mental processes, which only develop with experience. A newborn accelerated to the age of two will be a larger newborn, both mentally and in terms of motor skills.

Of all the Necromancy skills, this one is the most likely to be practiced by druids, shamans, witches, and the like. It is a little less interesting to the Church than the others, so has survived longer.

## **THIEVERY**

**SKILL:** Acrobat

**ATTACK ABILITY:** Dexterity

**DEFENSE ABILITY:** Agility

**GOES AGAINST:** Assigned Difficulty Factor

This is the skill used by thieves and scoundrels of movie legend (Zorro, D'Artagnan, the Thief of Baghdad, Philippe the Mouse, and Aladdin, just to name a few) to leap around in trees, evade pursuers, fall off buildings without getting hurt, and generally make the bad guys look like complete klutzes. Not only is this helpful in chase scenarios, it allows the character to use an acrobatic defense in combat, much as a character with an unarmed combat skill. As usual, this does not apply if you're being shot at from a distance.

The success of this skill greatly depends on what sort of environment it's being used in. Utilization of full acrobatic defense requires a fair number of objects (or Furies) to dodge behind, jump on top of, or tumble down from. It also helps if there are ropes, vines, or curtains to swing on. Good places to use your Acrobat skill are: tavern interiors, castle battlements, large trees, densely-packed urban areas, ships with lots of rigging, etc. If you are out in an open field or cornered against a blank wall, the GM will probably have your attackers roll against your Unarmed Defense (unless they are so numerous and stupid that they get in each other's way -- then you can use them to dodge around or duck behind).

Note that this skill is not useful for inflicting damage on your opponents. If you're trying to trip your adversary, or dodge at the right moment to make him tumble off a roof, or duck just in time for two opponents to hit each other, you need the skill of Throws (see Unarmed Combat). However, if your opponent fumbles his attack roll, one of those events might just occur anyway. Normally, you will use only your defense score in these situations, but if you want to try a specific maneuver, the

## *Furry Outlaws*

GM will have you roll for success. Also, if you jump or fall off something, you can roll an acrobatic attack to avoid damage by landing correctly.

Large Furrries, or those wearing heavy armor or carrying a lot of stuff will receive a penalty on both attack and defense in these maneuvers (see Armor, under Equipment, in Chapter One).

**SKILL:** Ambush  
**ATTACK ABILITY:** Dexterity  
**DEFENSE ABILITY:** Reason  
**GOES AGAINST:** Opponent's Ambush Defense or Reason (whichever is higher)

This is the skill used for any stealthy maneuver: sneaking, hiding, shadowing, or attacking by surprise. Under normal circumstances, the attack is rolled versus the opponent's ambush defense, if any. The GM will also take in account factors such as terrain, lighting, number of adversaries, number of innocent bystanders, noise level, what you are wearing, and so on. Success means your opponent is unaware of you or of what you are attempting to do, and you may choose to attack versus his Base Defense. Depending on how badly you fail, your opponent may simply be aware that something is going on, he may have spotted you and/or realized what you're about to do, or he may have initiated a successful counter-sneak and now has the drop on you.

An Ambush attack roll is generally required before trying anything you don't want your mark to notice, such as picking his pocket or poisoning his drink. Note if you fumble, you may think you're perfectly safe in trying this -- until the mark grabs your hand with his purse in it.

This skill is appropriate to many outlaw character-concepts, not just thief-types. It is recommended for hunters.



**SKILL:** Lock-picking  
**ATTACK ABILITY:** Dexterity  
**DEFENSE ABILITY:** N/A  
**GOES AGAINST:** Assigned Difficulty Factor

Metal warded locks, first made by the Romans, were common in Europe by the 13th century. The wards are obstructions inside the lock, which the key must be made to bypass in order to turn the bolt. Sometimes these locks were combined with springs to hold the bolt shut. Skeleton keys could be made to open a variety of warded locks. Another lock in use was the

more primitive screw action padlock. The key was an ordinary male screw. As it was turned, the barrel was withdrawn and the shackle released.

The skill of lock-picking consists mostly of having the right equipment and knowing how to use it. A skilled cracksman (5th level or higher) might be able to open some locks with a makeshift pick, if it's long, thin and strong enough not to break in the lock. In general, a cracksman should be allowed three attempts to pick a given lock, each of which takes a full minute. After that, the character must assume that he does not have the right sort of pick or skeleton key, or (if he fumbled one or more attempts) that the lock is damaged beyond any possibility of opening.

**SKILL:** Sleight-of-Hand  
**ATTACK ABILITY:** Dexterity  
**DEFENSE ABILITY:** N/A  
**GOES AGAINST:** Assigned difficulty factor

After successfully making his Ambush roll, the thief has the opportunity to exercise this noble art. This skill covers any maneuver from juggling to cutting a purse to making a pigeon disappear. The roll is made versus the difficulty level of the task (determined by the GM). Failing this roll usually means you simply failed. Your mark already had his chance to notice you when you rolled Ambush. However, if you fumble, the GM might decide to make you an important turning point in the story...

## HUNTING

**SKILL:** Athletic  
**ATTACK ABILITY:** Strength  
**DEFENSE ABILITY:** N/A  
**GOES AGAINST:** Assigned Difficulty Factor

This skill covers uncomplicated physical exertions such as running, swimming, climbing, jumping, lifting, and (in the case of winged Furies) flying. Under ordinary circumstances, the difficulty factor is low, but goes up in difficult terrain, or when fatigue begins to tell. This skill is mostly used to determine if one character is doing something faster or better than the one next to him, which of them will be able to do it for the longest time, or in the case of something very difficult (like climbing a sheer cliff) whether they can do it at all. This is a proficiency skill; therefore the character should choose an area to specialize in, receiving a 10-point penalty for other areas.

**SKILL:** Gathering  
**ATTACK ABILITY:** Reason  
**DEFENSE ABILITY:** N/A  
**GOES AGAINST:** Assigned Difficulty Factor

This is the skill of locating, identifying, and collecting edible plants and/or medicinal herbs in the wild. The difficulty factor of this skill depends on the fertility of the area being searched and on the time of year. The character is allowed to roll once for each hour of active searching. Success depends on what effect is achieved: single effect means a small amount of rather boring food has been found, double means a lot has been found, some of it yummy or useful, triple means a lot of very yummy and/or useful plants have been found. Note that finding medicinal herbs doesn't mean knowing what to do with them afterward (see Herbal and Medicine skills, under Alchemy).

**SKILL:** Tracking  
**ATTACK ABILITY:** Reason  
**DEFENSE ABILITY:** Reason  
**GOES AGAINST:** Assigned Difficulty Factor or Tracking Defense

This skill enables a character to follow the sign or spoor of either animals or Furies. The attempt is rolled versus the prey's tracking defense if applicable (if the prey is a Furry with the tracking skill). Otherwise it is rolled versus an assigned difficulty factor, which the GM will calculate based on variables like how old the trail is, how crafty the prey is, prevailing weather conditions, and so on. Unless the hunt is a plot device, or part of a search for something/someone in particular, the GM probably won't go into much detail describing the results. If a character is simply hunting for food, he should be allowed one roll for every two hours to determine success, and the GM should take game proliferation factors into account. This skill

includes knowledge of animal habits and hunting tactics such as camouflage, masking scent, the use of dogs, beaters, etc. It does not include actually sneaking up on the prey (see Ambush, under Thievery).

### **ALCHEMY**

**SKILL:** Herbal  
**ATTACK ABILITY:** Reason  
**DEFENSE ABILITY:** N/A  
**GOES AGAINST:** Poison Defense

This is the art of making drugs or potions. These include sleep draughts, painkillers, hallucinogens, stimulants, aphrodisiacs, etc. The character can only make a potion at the same level he is in Herbalism, or less. Since potions don't cause either damage or healing, the Standard Die Table doesn't apply. The GM will have to determine the exact effects of a potion of a given level. Level should affect the potion's strength, the speed with which it takes effect, and its duration.

**Strength:** Weak, average, strong, or very strong.

**Speed:** Slow, average, fast-acting, or very fast-acting.

**Duration:** Short, average, long, or very long.

A first level potion is weak, slow, and short. A step up in any one category requires another level. Thus, a very strong, very fast-acting and very long-lasting potion is a tenth level concoction.

The character with this skill will know how to acquire the components of these potions, whether they must be grown at home, located in the wild, purchased from passing gypsies or stolen from the tomb of Saint Jerome. It is up to the GM's discretion how long and difficult the task of making a given potion is. Good rules of thumb are: 1) Generally, the higher level a potion is, the harder its components should be to get a hold of. 2) A character who is second level in Herbal is likely to have the components of a first level potion just lying around, and to know how to acquire the components of a second level potion. 3) Once the components are gathered, four hours should be adequate for assembly, though if the GM wants to buy time, he can rule that the potion has to ferment for several more hours... or days. 4) In that time, the character can make as much of the stuff as he has components for.

Note that the skill of making potions does not include the skill of delivering them to the victim (see Ambush). The character must determine in advance whether the stuff needs to be injected (on arrow-point or whatever), ingested, or inhaled. The character's Herbalism attack roll is not made until the drug is actually delivered to the target, because he will not know whether or not he got it right until it takes effect.

**Single Effect:** The victim feels the effect, but realizes it is not natural and can fight it. The GM should determine whether or not the victim takes a minus on attack rolls while under the influence.

**Double Effect:** The victim is fully affected, to whatever extent the herbalist anticipated.

**Triple Effect:** The potion works better than the herbalist expected it to. This can be a drawback if he meant it to be a mild aphrodisiac...

**SKILL:** Medicine  
**ATTACK ABILITY:** Reason  
**DEFENSE ABILITY:** N/A  
**GOES AGAINST:** Patient's Healing Attack

This is primarily the skill of making and applying healing salves, but it includes what doctoring skills are available: preventing blood loss, cleaning and bandaging wounds, splitting broken bones, keeping patients warm and dry, etc. Like poisons, healing salves are classified by level to determine how strong they are. See the Standard Die Table at the start of this chapter. The character can only make a salve at the same level he is in Medicine, or less. If successful the amount in hit points healed equals the die amount rolled.

The difficulty of acquiring the components (usually plants) and preparing the salve is up to the GM. In general, 1) the higher level a salve is, the more difficult its components should be to get a hold of. 2) However, although healing herbs are difficult to find in the wild, they can be grown at home. A professional is likely to have the ingredients at home or better still, to have a few doses of salve of his level or lower ready-made. Keep in mind that herbs won't grow in the winter, and dried herbs will

lose their potency in a few months. Ready-made salves may only last a few weeks. 3) Once the ingredients are assembled, it shouldn't take more than four hours to prepare a salve.

The Medicine attack roll is not made until 12 hours after the salve is applied to the wound because the herbalist will not know whether or not he got it right until it takes effect. In game terms, this means the patient must get a full twelve hours of rest before any healing will occur at all. Note that salves are generally applied to flesh wounds. In a medieval setting, if major organs are seriously damaged and magical healing is not available, there's not much that can be done.

**SKILL:** Poison  
**ATTACK ABILITY:** Reason  
**DEFENSE ABILITY:** N/A  
**GOES AGAINST:** Poison Defense

This is the art of making poisons, which are classified by skill level to determine how strong they are. See the Standard Die Table at the end of this chapter. The character can only make a poison at the same level he is in Poison, or less.

The character with this skill will also know how to acquire the components of the poison. It is up to the GM's discretion how long and difficult the task of making a given poison is. Good rules of thumb are: 1) the higher level a poison is, the more difficult its components should be to get a hold of. 2) A character who is third level in poison should have the components of a first or second level poison just lying around, and should know how to acquire the components of a third level one. 3) Once the ingredients are assembled, it shouldn't take more than four hours to prepare the poison.

A character who knows how to make poisons may also know how to counteract them. Antidotes can be made the same way poisons are, but at a 10 point minus on the attack roll (because it's always easier to kill than to cure).

Note that the skill of making poison does not include the skill of delivering it to the victim (see Ambush). The player must determine in advance whether the stuff needs to be injected (on sword-point or whatever), ingested, or inhaled. The player must also determine in advance if the damage inflicted by the poison occurs immediately and all at once, or later and slowly. The character's Poison attack roll is not made until the poison is actually delivered to the target, because he will not know whether or not he got it right until it takes effect. If the character rolls double or triple effect, the poison will inflict double or triple damage.

## CRAFTS

Common medieval skills fall into this category. In general, they include anything a character can make a living at. Most of them require some sort of permanent establishment and the right tools to practice, plus a clientele. A character should be 5th level in a craft before he is considered good enough to work on his own. Below 5th level, the character is either an apprentice or a struggling independent.

This is not a comprehensive list. Attack abilities for these skills are usually either Dexterity, Ego, or Reason, as noted. Defense scores are not required for these skills.

- Actor:** (Ego) You don't need a permanent establishment for this, just a troupe to travel with and an ability to duck rotten vegetables and worse items. Consider taking "Acrobat" and other thieving skills. The pay is very bad.
- Architect:** (Rea) You must be educated for this, with a Social score of at least 19. You won't get paid until you're 5th level; you won't get rich until you're 8th level.
- Blacksmith:** (Dex) All-purpose metal-working; requires a good Strength, Constitution and Dexterity score (all over 18), plus a tough hide and the right tools. It pays well if you are skilled enough to attract rich customers. Social of at least 13.
- Bowyer/Fletcher:** (Dex) Make bows and arrows. Social of at least 13.
- Brewer:** (Rea) This means beer. In a village, the person who makes it is also the person who sells it. Social of at least 13.
- Carpenter:** (Dex) All-purpose wood-worker. Social of at least 13.

- Clerk: (Rea) A clerk is a student or educated person; basically someone who can read and write and keep accounts. Most often, they belong to the Church. There is a demand for them in many different fields, but the pay keeps them hungry. Social of at least 19.
- Cook: (Rea) Self-explanatory. Pay varies with level. Social of at least 13.
- Dancer: (Ego) As with acting, this requires a troupe to travel with. It's not safe to stay in one place for long, especially if you are young and comely; look what happened to La Esmeralda.
- Dyer: (Rea) This skill caters to the rich, who are the only ones who can afford dyed cloth. Social of at least 19.
- Farmer: (Rea) Every peasant, most yeomen, and many rural-dwelling lords have this skill, which includes animal husbandry.
- Fisher: (Rea) Your success depends on your level and on how big a boat you own. Social anywhere from 7 to 18.
- Haberdasher: (Dex) The closest thing to a fashion designer, this type specializes in accessories such as hats, gloves, veils, collars, scarves, and hose. Caters to the rich. Social of at least 19.
- Jeweler: (Dex) Working in precious metals and stones, either for personal adornment or to ornament other objects. Social of at least 19.
- Juggler: (Dex) See Actor.
- Leather worker: (Rea) Tanning hides, making saddles, tack, aprons, etc. Social of at least 13.
- Merchant: (Rea) The general buying and selling of goods, having nothing to do with making them. Social of at least 19.
- Miller: (Rea) Requires an establishment, a knack for repairing simple machinery, and good business sense. A heavy thumb doesn't hurt either. Social of at least 13.
- Miner: (Dex) Not a healthy profession. Free men (Social of 13) sometimes do this work, but it's also done by slaves or condemned criminals.
- Minstrel: (Ego) A troupe is not required. If you're good, try to get a noble for a patron. Otherwise you'll be considered a shiftless vagabond like the rest of them.
- Navigator: (Rea) A seaman skilled in the use of the sextant and the astrolabe. Social of at least 19.
- Painter: (Dex) Religious themes are about all that's allowed. You might possibly get a commission for a secular portrait. If you have a noble patron, you'll be respected; otherwise you're scum.
- Parson: (Ego) You need the stamina to preach a sermon lasting from two to six hours every Sunday, besides taking confession and attending every birth, death, and marriage in your village. Room and board only. Social of at least 15.
- Prostitute: (Ego) These are present in every age. The 1190s are more hazardous than some periods, thanks to the Church. Prostitutes are of two types: semi-nomadic tramps, and kept females, who are the mistresses of rich or important protectors. These latter can sometimes be very influential.
- Sailor: (Dex) Common seaman.
- Sculptor: (Dex) See painter.
- Seamstress: (Dex) This sort of work is usually done by females, even noble ones, without compensation.
- Shipwright: (Dex) A maker of ships. This requires a lot of skill. Social of at least 19.
- Spinner: (Dex) Turning carded wool into thread to be woven. All females of whatever rank do this, but they are not paid for it.
- Stonemason: (Dex) Building with stone. The masons were the first to form a professional guild and are better paid and more politically powerful than most laborers. Social of at least 15.
- Tinker: (Dex) Like a blacksmith, only mobile, and without the equipment for big important jobs; usually does minor repair work. Tinkers are wandering outcasts, but lack the cultural heritage of Gypsies.
- Trapper: (Dex) A variant of hunting, the use of metal traps is intended to catch animals for their fur without damaging it, or to get rid of nuisance animals no one can take the time (or the risk) to hunt. This also includes snaring, which peasants use in acquiring food.
- Wainwright: (Dex) A wagon-maker. Social of at least 13.
- Weaver: (Dex) Again, females of all ranks do this without getting paid for it -- it's just part of running the household.
- Writer: (Ego) Historian, poet, theologian, romance writer -- whatever you do, odds are you'll starve to death unless you are a monk, have money of your own, or can attract a patron. Social of at least 19.



## EDUCATION

SKILL: Linguistics  
 ATTACK ABILITY: Reason  
 DEFENSE ABILITY: N/A  
 GOES AGAINST: Assigned Difficulty Factor

This is not a proficiency skill. You must choose one language per skill, and acquire another Linguistics skill for each new language. First level in this skill allows the character to speak the language well enough to be understood. Second level allows him to read and write it, assuming he knew how to read and write in the first place. Fourth level allows him to speak it like a native. Fifth level allows him to write sonnets in it.

Alternately, a non-literate character (that is, with a Social score under 19) can take Linguistics with his own language, assuming that the GM allows a well-described scenario of exactly how and why this peasant character was educated. In this case, the character will know how to read by 3rd level.

Although in the Middle English period, a lack of mobility in the peasant class led to a development of such diverse dialects that they could almost be considered separate languages, English should be treated as one language for gaming purposes. In the 1190s, a mere hundred and twenty years after the Conquest, English is the language of the conquered and the lower class. Everyone of gentle birth speaks Norman French. Educated Furies, especially clergy, will speak Latin to a degree. Magic-users often use a second language for their spells. Depending on cultural background, this could be Latin, Greek, Hebrew, Arabic, Gaelic, or something entirely made up. Scots, Irish, and Welsh will speak their native languages. There are also a fair number of Furies of Norwegian descent living in what was (prior to the Conquest) called the Dane-Law, who may or may not speak their ancestral tongue.

SKILL: Lore  
 ATTACK ABILITY: Reason  
 DEFENSE ABILITY: N/A  
 GOES AGAINST: Assigned Difficulty Factor

This is the Medieval version of Trivial Pursuit: a skill level in it gives a character a chance to be aware of some fact he might not otherwise know. This is a Proficiency skill, so the character must choose an area to be proficient in, taking a 10 point penalty in other areas. Some of the areas to choose from include:

- Current Events: You keep up with things. You know who's been exiled, how much the Sheriff has collected in taxes, who has an eligible daughter, how the Crusade is going, what the Pope is up to. Things like that.
- History: Study of more or less factual accounts of the past.
- Geography: Knowledge of how the land lies, and an ability to read and draw maps. These will be of limited area -- Europe and the Near East, in most cases.
- Mathematics: Abstract math, beyond the mere fundamentals every clerk knows. Very useful to architects and engineers; also a good bizarre method for divination.
- Mythology: This can be Christian myth, Celtic myth, Norse myth, Greek myth, Arabic myth, or any or all of the above, plus several not mentioned. It depends on the character concept. It can be useful in attempting to identify magical objects and/or Furies.
- Value: This is a merchant's skill, giving a character a fair idea how much any given object is worth. It's helpful when someone is trying to cheat you.

### Skills Not Listed

There are a number of possible skills which can't be easily quantified because success or failure in them depends more on the player's ability than on the character's. Some examples are the skills of Seduction, Interrogation, Diplomacy, and Tactics. A high level in Seduction might determine whether or not a PC can have his way with an NPC, but suppose the intended victim is another PC? The GM can assign the victim a "Seduction Defense" and have the seducer roll, but that's a cop-out, and rather unfair: a player should be allowed to decide whether or not his character finds another character attractive. It's best if issues like this are settled by role-playing, not by dice-rolling.

Similarly, the skill of Tactics. Suppose the PCs are in a bad situation, out of arrows and trapped in a tree the Sheriff's men are about to set fire to, and a player says, "My character is 11th level in Tactics, so he's going to think of something clever to save us all." "Like what?" the GM asks, to which the player responds, "I don't know anything about this stuff, it's my character who's 11th level." Then the GM herself has to come up with something they can do, or arbitrarily allow them to escape, or admit that she doesn't know anything about Tactics either; three options which are all examples of remarkably poor role-playing.



## CHAPTER THREE HOW TO PLAY THE GAME

### BASIC MECHANICS

This section primarily describes how to tell if a character succeeds or fails at the various tasks he attempts, and how to judge the outcome of any general situation. The special rules for combat are described in the next section.

Whenever a character tries to do something, the GM's most likely response will be "Roll percentile dice," unless the character is attempting something which is either automatic, or completely impossible. An automatic action would be an expert rider getting on the back of a calm horse -- no point in rolling. An impossible action would be a mundane levitating onto the back of a horse -- no point there either. A roll is made when you're an inexperienced rider climbing onto a nervous horse, possibly under fire.

#### Success

When you roll percentile dice, the GM compares the roll to a previously determined number. If your roll beats that number, you have more or less succeeded at what you were attempting. If your roll beats that number by 20 points, you have achieved double effect; if you beat it by 50 or more points, you have triple effect. What that means exactly depends on what you were trying to accomplish. The non-combat skills in Chapter Two have double and triple effect described, where applicable. The results of double and triple effect in combat situations is described in the combat rules.

Note that the GM doesn't have to tell you what number you are rolling against, nor whether you have achieved double or triple effect (though she probably will in a combat situation; it saves time). The GM only needs to tell you the outcome of your action, or anyone else's, as your character perceives it.

#### Failure

If your roll is equal or less than that number, you have failed. The greater the difference between the numbers, the worse your failure, as determined by the GM. If you roll between 01 and 05, you have fumbled. That means, not only have you failed, but something bad happens -- again, determined by the GM.

#### Fumbles

The 01-05 rule actually applies only to characters under 5th level. Higher level characters should fumble less often -- 01-04 at 5th level, 01-03 at 8th, and 01-02 at 10th. The GM can have this rule apply to specific skills, or merely to overall level, as she prefers. Examples follow.

Fighting: See combat rules.

Magic-use: The spell failed completely and also drained twice its usual cost in mana points. The spell failed completely and drained all remaining mana points. The spell had the opposite effect to what was intended. It depends on how nasty the GM wants to get. Magic is a very unpredictable art.

Thieving: You get caught, naturally. Perhaps there was a mousetrap or a spilled pot of glue in the mark's pouch. Or you tripped and hurt yourself going out the window.

Alchemy: You used spoiled or useless components. The potion works but has a nasty side effect. Or it does the opposite of what it was intended to do.

#### Difficulty Factors

When the character is rolling against a passive force, the GM assigns a passive defense score, or difficulty factor, and adds the character's attack score in the appropriate skill to come up with the number the player must roll against. The harder the task is, the higher the difficulty factor will be. An almost automatic task, such as hitting a dartboard at close range, would have a difficulty factor of 0. Something easy, like casting a spell on someone who has waived his magic defense, would have a factor of 10. (10 is always the minimum defense in magic, or when dealing with a living creature). A moderate task would get 25, a hard task would get 50, a really difficult task would get a 75, and a "pack it in" task would get 100, 125, or even higher.

### **Active Defense Scores**

When a character is working against an active opponent, the GM adds the character's attack score in the appropriate skill to the opponent's defense score to come up with the number the roll has to beat. If the opponent also has the skill, or one that can counter the character's attack just as well, the defense score is determined just as a PC's defense score is, using ability scores and standard level adjustments. If the opponent does not have a skill to counter the attack with, he may use his ability score (see below). If the character's attempt has nothing to do with a quantifiable skill (for instance, trying to negotiate with, impress, or seduce an NPC), the GM should determine the odds as if using a difficulty factor, based on her knowledge of both characters. (Ego and Reason scores can be used to formulate attack and defense in personal manipulation, if appropriate or helpful). If a PC is trying to impress or seduce another PC, the GM may act as an arbiter, but should restrain herself and the dice from dictating the outcome.

### **Non-Level Skill Attacks and Defenses**

Just because a character doesn't have a particular skill doesn't mean he has no chance of success in attempting it -- that is, unless it's something the average creature definitely can't do (like a magical, alchemical, or other "technical" skill). The character may try, using attacks calculated with only the appropriate ability score subtracted from 50, and defenses with only the ability added to 10.

### **Working Together**

Characters can sometimes improve their chances of success by cooperating, although sometimes they can decrease their chances. It depends on the type of task:

If it is something several creatures can do simultaneously without hampering each other, such as trying to lift something large and heavy, the characters should all roll the dice and the results should be added together. If a strength feat has a difficulty factor of 80, and two creatures with Athletic attack scores of 10 attempt it, their rolls need to add up to 90 to succeed (though a fumble may mean a character has dropped the object on his paw in the process).

If the task allows creatures to work together reasonably well, but does not allow a cumulative effect, all characters should roll and the highest roll should be used to determine the outcome. This improves the odds for the group, if not for the individuals. For instance, if two creatures who read modern Gaelic come across a book written in ancient Gaelic, they have a better chance of deciphering it between them than either would have on his own.

Characters may also split a task between them in such a way that only one of them (determined randomly) has a chance to succeed. In that case, the GM should determine with a secret roll which of them it is, then have them all try, but only take the selected character's roll into account.

Sometimes several characters will attempt something that really should be left only to those who are good at it. In this case, all characters roll, but the worst roll is used to decide the situation. For example, a group of outlaws set an ambush for the Sheriff's guards, but one of the characters does not have Ambush as a skill. He rolls too low to succeed and the GM rules that he sneezed at a critical moment. The other characters were perfectly silent, but the Sheriff's guards are nonetheless alerted.

### **Don't Depend on the Dice**

The die roll is used to answer the question "What happens?" If common sense, or the GM's decision, makes the answer obvious, don't bother to roll. Also, keep in mind that the dice only determine degrees of success or failure. The specific results are left to the imagination of the GM and the players, which is what role-playing is all about.

In the final analysis, the operation of the adventure depends on the GM's ability to decide what happens in ambiguous situations, and on the players' acceptance of the GM's decisions. Without these, the campaign will quickly fall apart. Support your GM; she does the most work of anyone in the game. GMs, be fair. You may have godlike power in this game, but unlike real-world situations, your players have the option of walking away if they don't like it. Everyone should keep in mind that role-playing, not winning, is the point of the game, and that the story is more important than anybody's ego.

## THE COMBAT RULES

The rules above can be re-interpreted or disregarded as necessary for the sake of good action, or the smooth functioning of the campaign. In combat however, where your character's life is on the line, you will want hard and fast rules.

### Rolling Initiative

In a straightforward melee engagement, initiative must be rolled before the fight starts to determine who gets to strike first. Each player rolls the initiative die appropriate to the weapon he wants to use or for the action he intends to attempt. The GM will roll initiative for all NPCs, either individually or with one roll for a group, whichever is preferred. Important NPCs should get their own rolls, but "cannon fodder" NPCs can be rolled en masse, especially if they are using similar weapons (one roll for the bowmen, one for the pikemen, etc.). The GM takes note of the characters from the lowest roll to the highest. This is the order in which they will attack or otherwise act in the first round.

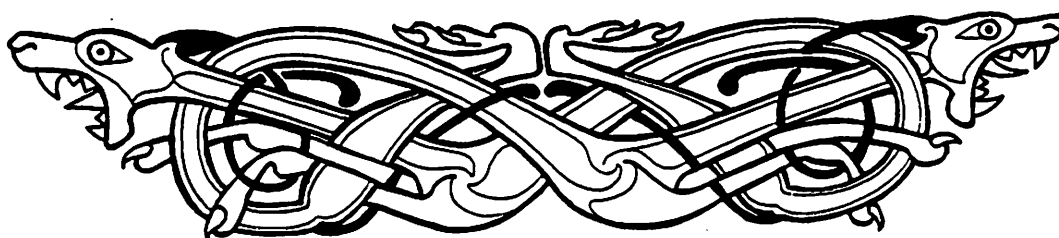
It is important to take note of the highest die being rolled, because it determines how long the combat round will last. If someone is rolling a d12, then the round will end on 12 (regardless of what the roll was). This means that someone with a lower initiative die will get to attack more than once in the round. If the round ends on 12, and another player is rolling a d4, he will get to roll initiative and attack three times in that round. A d5 will attack at least twice, and possibly a third time if the third die roll is 2 or less. A d6 will attack twice, a d8 twice if the second roll is 4 or less, a d10 twice if the second roll is 2 or less.

A character using a double-weapon skill will roll his initiative die twice, once for each weapon as listed in the Damage/Stunning and Initiative Table under Double Weapon. Using two daggers, for example, a player rolls a d6 twice, coming up with 2 for the first weapon and 5 for the other, thus going both at 2 and at 5 in the combat round. Using a sword and a dagger, the player rolls d8 for the sword and d6 for the dagger, coming up with a pair of 3s -- thus uses both weapons simultaneously. The character can attack again with either weapon or both weapons if their initiative dice fit into the combat round (see above).

The GM then calls on each player in turn, depending on their initiative rolls, the players respond by describing their actions, and attack rolls are made to determine the outcome of each (see below). The GM will also describe the actions of the various NPCs in their turn.

Weapon initiative dice are listed on the Damage/Stunning and Initiative Table, below and in Chapter One. Magic spells used in combat are usually Alterations, which have an initiative of d10, although the magic-using character may opt to cut his initiative in half or even a quarter (rounded up) by expending more mana points (see "Magic Skills" in the skill list in Chapter Two). Other spells started in combat are not likely to be finished before the fight is over. Alternately, a character may choose to do any other action that would take a few seconds, such as close with an opponent, run away, change weapons, prevent someone from bleeding to death, dig something out of a pack, shout instructions to another character, or whatever. Actions such as these use an initiative roll of d6. If a character tries to do too much, the GM may require a higher die to be rolled, or rule that the character can only perform part of the intended action in one round (for instance, it takes three average-length rounds to reload a crossbow).

Smaller, lighter weapons get better initiative, as you will notice, because they are easier to maneuver than heavy, cumbersome battle-axes and things. It also helps the balance of the game for weapons that do less damage to have better initiative.



# **Weapon Damage/ Stunning and Initiative Table**

<b>Weapon</b>	<b>7-12</b>	<b>13-18</b>	<b>Strength 19-24</b>	<b>25-30</b>	<b>31-36</b>	<b>Initiative</b>
<b>Melee</b>						
Dagger	4/1	5/1	6/2	6/3	6/4	4
Sm Sword		6/2	8/3	10/4	10/5	6
Med Sword			10/4	10/5	12/6	8
Two-Handed				12/6	15/6	10
Lg Two-Handed				15/8	20/8	12
Sm Bladed Pole	3/2	4/3	5/4	6/4	8/5	4
Med Bladed Pole			8/6	8/8	10/8	8
Lg Bladed Pole				12/10	15/10	10
Thrusting			8/2	10/3	12/4	6
Lg Thrusting			10/4	12/5	15/6	8
Sm Pole	2/3	3/4	4/4	5/6	6/8	4
Med Pole		4/6	6/8	8/10	8/12	6
Lg Pole			8/10	10/12	12/15	8
Sm Weighted	4/5	6/6	6/8	8/10	10/12	6
Med Weighted			8/8	10/10	12/12	10
Lg Weighted				12/12	15/15	12
Hands	1/2	2/3	3/4	4/5	5/6	4
Feet	3/5	4/8	5/10	6/12	8/12	8
Talons	3/0	4/1	5/3	6/4	8/6	6
Teeth	1/0	2/0	3/0	4/0	5/0	4
Double Daggers		4/1	4/2	5/2	5/3	6
Double Sm Swords			5/3	6/3	6/4	8
Double Med Swords				8/4	8/5	10
Double Sm Bladed Pole			4/4	5/5	6/6	6
Double Med Bladed Pole				6/8	8/8	10
Double Sm Poles		2/4	3/5	4/6	4/8	6
Double Med Poles			5/6	6/8	8/10	8
Double Sm Weighted			5/6	6/8	8/10	8
Double Med Weighted				8/10	10/12	12
Sm Shield Blunt			2/4	3/5	4/6	6
Sm Shield Spiked			4/4	5/5	6/6	6
<b>Distance</b>						
Sm Streamlined	3/0	3/0	4/0	5/0	6/0	4
Lg Streamlined		6/0	8/0	10/0	12/0	6
Sm Tumbling Blunt	1/1	2/2	3/4	4/5	4/6	4
Med Tumbling Blunt		5/6	6/8	8/8	10/10	6
Lg Tumbling Blunt				10/12	12/15	10
Sm Tumbling Spiked	1/1	2/1	4/2	5/2	6/2	4
Med Tumbling Spiked		6/2	8/3	10/3	12/3	6
Lg Tumbling Spiked				12/4	15/4	10
Extension	2/3	3/3	4/3	4/4	5/4	4
Lg Extension		5/0	6/0	8/0	8/0	6
Sm Bow		6/0	6/0	8/0	8/0	6
Longbow			8/0	10/0	12/0	8
Crossbow	8/0	8/0	8/0	8/0	8/0	6
Lg Crossbow			12/0	12/0	12/0	8

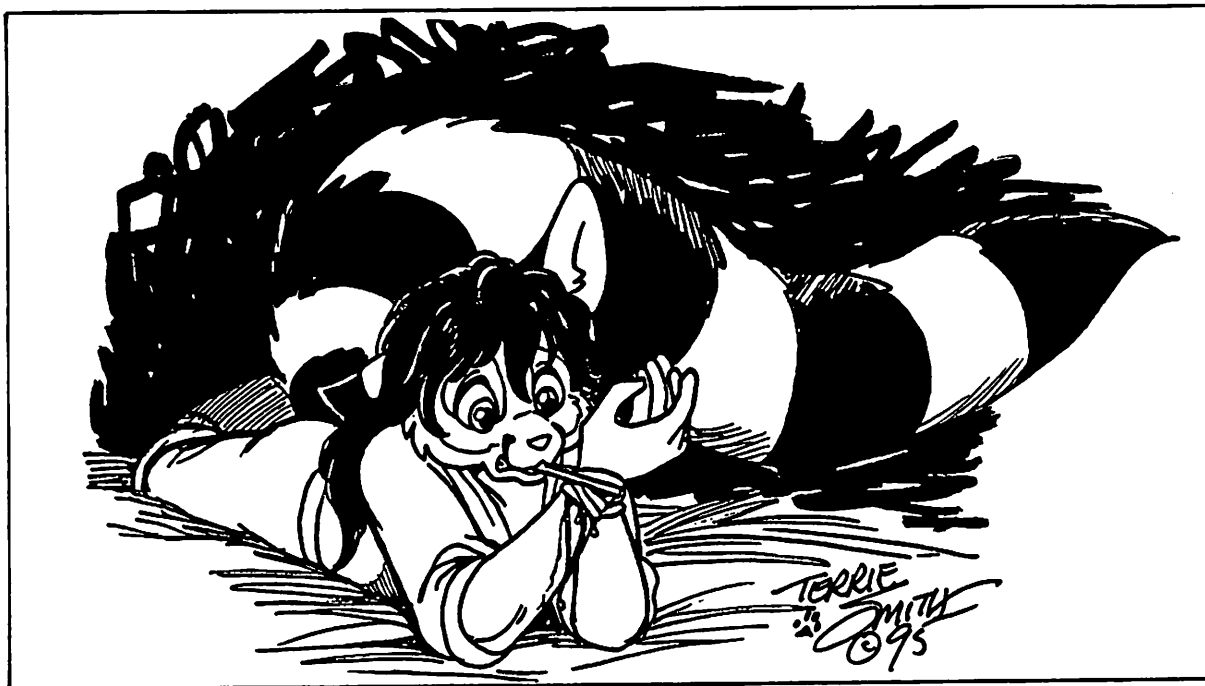
## Not Rolling Initiative

In some situations, it's obvious who gets to attack first, at least in the first round of combat. First of all, something has to get the fight started. In a successful ambush, the ambushing party gets automatic initiative. In a brawl between total strangers, someone decides to throw the first punch. Essentially, the character who initiates combat has initiative in the first round. He takes his shot (or they take theirs), then everyone rolls initiative for the second round. Of course there are situations when it's obvious to everyone that there's going to be a fight (or in which honor requires that no blow be struck until both opponents are ready), in which case all initiatives should be rolled.

Secondly, certain weapons will get initiative automatically in the right circumstances, no matter what the Damage/Stunning and Initiative Table says about die rolls. A loaded crossbow held ready will get it unless the creature holding it has been successfully ambushed. So will a drawn bow with a nocked arrow (but nobody can keep that up for more than a couple of minutes). Or, if a knight on horseback armed with a lance charges a foot soldier armed with a short sword, then the lance will reach the soldier long before he has a chance to swing. On the other hand, if the knight is charging with a sword and the soldier has a pike firmly planted, the soldier's attack will occur first. What happens after that depends on the outcome of the first round. If the knight has been unhorsed and the two opponents choose to close and fight on foot, melee initiative should be rolled. If the knight is still on his horse, he may choose to swing around and charge again, and initiative will once more go to the weapon with the longest reach. But if the foot soldier has a friend nearby with a bow, the knight and the bowman will have to roll initiative -- to see if the bowman manages to nock, draw, and loose before the knight skewers his friend.

Finally, a character with initiative may choose to wait until later in the round to attack. In this case, the player simply interrupts when he is ready to take his turn. By holding his action, a player can coordinate a simultaneous attack with another player.

Again, roll the dice only when you can't tell in advance what's going to happen.



## Combat Rounds

A round is supposed to last long enough for each character to perform at least one action; that way everybody stays involved. The actual amount of time that passes in a round varies. An expert exchange of blows in unarmed combat takes a second or less. A tilt might go as long as ten seconds, counting the time it takes for the horses to get up to speed. The best way to think about it in melee combat is that each number, from one to the highest number possible for that round, represents the tick of a

clock. There are four "ticks" in a second. Thus, if a round goes as high as 12, there are three seconds in that round. Don't bother to calculate this unless you need to know.

### **Movement**

For closing with an opponent, for running away, or just for getting from one point to another, you'll want to know how long it takes. The speeds listed below presuppose a three-second round.

- Crawling: 4 feet per round (1 mile per hour)
- Walking: 12 feet per round (3 miles per hour)
- Jogging: 36 feet per round (8 miles per hour)
- Running: 48 feet per round (11 miles per hour)
- Sprinting: 66 feet per round (15 miles per hour)

No ordinary creature with eight or more points of encumbrance will be able to go faster than running speed. No one with sixteen or more encumbrance points can move faster than a jog. Twenty-four or more encumbrance points will keep you at a walk. However, a Strength score over 30 will move you up one notch (i.e., you'll be able to jog in plate armor). Note that 15 miles per hour is a 4-minute mile. Not very many creatures can run that fast for that long, even unencumbered.

### **Horses With Riders**

- Walking: 18 feet per round (4 miles per hour)
- Trotting: 40 feet per round (9 miles per hour)
- Cantering: 53 feet per round (12 miles per hour)
- Galloping: 110 feet per round (25 miles per hour)

This is for a medium warhorse carrying an average-sized Furry in armor. Assuming that a heavy Furry in armor is being carried by a large warhorse, or that an unarmored creature is being carried by an ordinary riding horse, use the same statistics. A horse bred for racing with a skilled, lightweight rider can reach speeds up to 175 feet per round (40 miles per hour). Note that it takes a d6 initiative for a horse to "shift gears," that is, go from one speed to the next. Thus it takes about two rounds for a horse to reach a gallop from a standing start. Note further that horses tire quickly, especially at a gallop.

### **Avians**

- Gliding: 90 feet per round (20 miles per hour)
- Steady flight: 130 feet per round (30 miles per hour)
- Working at it: 175 feet per round (40 miles per hour)
- Full dive: 210 feet per round (70 miles per hour)

An Avian engaged in aerial combat with another Avian will vary his speed by quite a bit (slowing before a strike to avoid a collision, speeding up to get away from an attack, etc.), but will generally be in the "Working at it" category. An Avian diving at full speed may need to make an Athletic: Flying roll to pull up in time. Avians can keep up "Steady flight" for an astonishingly long period. The GM can have them make Athletic rolls every hour or so, increasing the difficulty factor by no more than 10 points each time.

### **Attacking**

When it's your turn, tell the GM exactly what your character is attempting to do, including (if you like) what effect you hope it will have. Be as specific and as graphic as you can; it's part of role-playing. When the GM is certain she understands what you are trying, and what the odds are, she'll tell you to roll. Your attack score will be added to your opponent's defense score for the number your roll has to beat.

### **Modifiers**

**GMs:** It is an optional rule in combat to take factors other than the combatants' attack and defense scores into account. Common advantages one character might have over another are: a higher-quality weapon (sharper, lighter, less likely to break), a superior reach, a better position (on higher ground, behind opponent, on top of him, etc.), a psychological edge (due to reputation, or innate ferocity, or fighting for something you believe in), or anything else you can think of. These factors should not sway the odds by more than 10 points either way.

**Players:** Tell the GM if you think you have an advantage that modifies your attack score -- but don't argue if she disagrees, or is not interested in using a rule which may slow combat down.



## Full Attack

In any given combat round, a character may choose to go all out. This means that the character attacks so furiously that he neglects his defense. During the round in which the character is going all out, the standard adjust for his weapon skill is removed from his defense score and subtracted from his attack score. (That may not make much sense, but remember, you want your defense score high and your attack score low). For example, Archie of Warwick is engaged in a duel over the honor of the fair Lady Morna. The scurvy knave who denigrated her adds a few more choice insults while their swords are engaged, so Archie loses his cool and goes all out. Archie is 5th level in swordplay, which gives him a standard adjust of 15. Those 15 points are subtracted from his original attack score, giving him an excellent chance of skewering his opponent in the next round. However, those points are also deducted from his defense, leaving him wide open. He'd better hope he has initiative.

Note that the full skill adjustment is deducted, even if it drops the character below his Unarmed Defense score. The point is, the character is so determined to nail his opponent that he doesn't care about getting hurt. Berserkers often have this happen to them, whether they want it to or not.

Note further that this cannot be used in distance combat.

## Defending

In normal melee combat, a character uses the defense score of his chosen weapon skill. If he is being attacked by a missile weapon at a distance, or if he has no weapon or unarmed combat skill to parry a melee attack, he uses his Unarmed Defense score; this signifies an attempt to duck or dodge. If he is being attacked with surprise, or is unable to dodge for whatever reason, he uses his Base Defense score, or 10 (whichever is higher).

## Modifiers

- Outnumbered:** A combatant can defend normally against one attacker for every two levels he has in whatever fighting skill he's using (starting at first level, jumping to third, and so forth). Every additional opponent attacks versus the character's Unarmed Defense score. The defending character gets to choose which opponents he will defend against, thus which attackers have the advantage.
- More Than Six:** Even in an open field, a normal-sized creature cannot be attacked by more than six normal-sized creatures at once. If more than six attack, they should suffer severe penalties to their attack rolls as they trip each other up.
- Small Shield:** As an extra, and fairly light, object to parry with, a small shield in combination with a single weapon gives a defense bonus of 10 points. If an attack roll indicates the shield was struck (rolls within 10 points over normal weapon skill defense), roll off 1d10 damage -- the character will take the rest, if any.
- Wounded:** A character who is badly hurt may take a defense penalty -- but on the other hand, being badly hurt may give him a surge of desperate adrenaline to counteract the penalty. The GM will have to play this one by ear. However there are specific wounds that will definitely affect a character's defense score (see "How Badly Hurt Are You?" below).
- Other:** Fighting left-handed when you are right-handed (if your Dexterity under 24), half-blinded by glare, completely blind (50 point penalty at least!), or anything else the GM can think of and wishes to include.

## Full Defense

A character who opts not to attack in a given combat round may use his skill level attack modifier to improve his defense score. If Archie of Warwick finds himself fighting his dear friend Gaston (who is perhaps possessed or under a Domination spell) and doesn't want to hurt him, he might use full defense. Then he could add 15 points (fifth level Adjust) to his defense score and try to talk Gaston down while defending himself. This is a good thing to use if you are so outmatched that it's the only way to stay alive -- at least it may buy you some time.

Note that this cannot be used in distance combat.

### Distance Weapons

Initiative is generally rolled in distance combat (assuming both parties are aware of each other), to see who goes first if both sides have distance weapons, or to see if someone without a distance weapon has a chance to do something else, like dive into cover, before being fired upon.

Aside from the fact that missile weapons are used against the defender's Unarmed Defense score, the main factors in determining the odds of hitting someone are range, and cover.

### Range

Normal attack scores assume short range. If a character is attacking at medium range, subtract one effect from his attack score (essentially, he'll have to get double effect to hit at all). If it's at long range, subtract two effects from his attack score (he'll have to get triple effect just to hit). If, on the other hand, the target is at point-blank range, add one effect to the character's attack score. Note however, that at point-blank range, a defender can roll initiative to see if he gets to attack first, even if he doesn't have a distance weapon (unless the attacker has a nocked arrow or loaded crossbow held ready).

Weapon Type	Short	Medium	Long	
Balanced:	6	30	60	(spear, ax, knife, ball, rock, etc.)
Unbalanced:	6	20	30	(sword, frying pan)
Extended:	10	30	80	(sling, atlatl)
Longbow:	10	300	500	
Short bow:	10	200	400	
Crossbow:	6	60	150	

The values listed are minimums for each range. Below the Short Range is considered Point Blank. If the GM prefers, she can add or subtract fewer points in borderline situations. For instance, a character throwing a knife at someone 30 feet away might get a mere 10-point penalty, rather than going straight up to 20 just because of the difference between 29 and 30 feet.

### Cover

If characters are using distance weapons through a tangle of forest (which is very likely in **Furry Outlaws**) modifiers are used due to the cover.

- Partial light cover: 10 point penalty
- Partial heavy cover: One effect penalty
- Full light cover: One effect penalty
- Full heavy cover: Can't be done.

"Light cover" means twigs, leaves, grass, or other items which shield a character from sight, but which cannot physically stop a shot. "Heavy cover" means larger branches, trees, rocks, walls, a large shield, other creatures, or anything that could prevent a missile from getting through to the character. "Partial" means some part of the character can be seen (enough for the attacker to have a good idea where he is, anyway). "Full" means the character is completely out of sight and the only way an attacker might know where to aim is by sound, smell, or some magical means (like Aura).

As a rule of thumb, any character who can shoot back at his attacker is only under partial cover, at least for the duration of any round in which he is shooting. If a character's cover falls somewhere between partial and full, the GM can modify the penalty as needed.

Note that use of Aura will negate light cover, whether partial or full, but the entire penalty still applies to heavy cover. Invisible characters should be treated as if under full light cover, with appropriate modifiers if they are making noise.

If you are trying to shoot someone under full heavy cover, a change of position is the best thing to try -- maneuver so that he's under partial heavy, or no cover at all. Unless of course you have some magical means of destroying the rock or whatever he's hiding behind.

### Mounted Combat

Before making any attack roll, a mounted character must roll to control his horse. When determining the difficulty factor for this roll, the GM should keep in mind what sort of horse it is, how well-trained it is, how good the terrain is (horses hate bad

footing), and whether or not there is a lot of unnerving motion and noise in the given situation (as in mass combat there is likely to be).

A fully trained, combat experienced warhorse can be controlled in almost any battle situation with a difficulty factor of 10. A trained warhorse without any actual combat experience can usually be controlled with a difficulty factor of 25 (but assess further penalties if its first fight is especially unnerving, with magical fire or the sound of other horses screaming). An ordinary, well-broken riding horse will be hard to control in a fight -- difficulty factor of 50. For a horse not fully broken, give a difficulty factor of at least 75. If any horse is under a Domination to make it calm, drop the difficulty factor to 10.

If characters are using double weapons while on horseback, they must achieve double effect in their Horsemanship roll every round to use both of them. A shield of any size can be carried with a single weapon with no penalty, but it should be treated as a large shield (meaning that the character can't attack or parry with it, so it only helps if he's struck on the shielded part of his body). Of course, a small shield can be used as per double weapon above, but the full penalty will apply. This penalty presupposes a combat trained horse -- if the horse is not combat trained, make the penalty even worse.

Controlling one's horse does not normally take any time away from combat -- that is, the character can roll his weapon initiative and proceed with his attack as if on foot, assuming that his roll to control the horse was successful. A failed roll usually means a spooked horse, which shies and bucks, requiring the rider to make another roll to calm it -- which necessitates a d6 initiative roll. The rider will be able to attack that round only if the roll to calm the horse succeeds, and if his weapon initiative roll fits into what's left of the round.

If the rider fails three attempts to control the horse in a row, or fumbles any one roll, the horse is most likely panicked (or if you're a really inexperienced rider, the GM may rule that the horse is calm, but you fell off anyway). A panicked horse may throw its rider, run away, charge straight at the enemy, put its hoof down a hole and break its leg, or anything else the GM can think of. Damage to the horse or to the rider may ensue.

When a mounted rider charges a stationary target, a mounted character charging at him, or a character fleeing on foot, and succeeds in both the Horsemanship and the attack roll, he achieve one step up in effect (if attacking for damage) with a melee, thrusting, or thrown weapon. If he attacks another character fleeing on horseback, the relative speed of the target will cancel out the momentum bonus. A charging horse must move at a gallop, which takes two rounds from a standing start. Note that if a character on a charging horse is struck by a melee or thrusting weapon in a frontal assault, he will also take the extra damage of the next step up in effect.

## **Success in Combat**

This is rarely total. It depends partly what you're trying to do. The most common thing anyone tries to do in combat is hit his opponent anywhere he can for as much damage as possible. This is easy and can be achieved with a simple hit -- single effect. Roll the damage listed for your weapon by Strength score on the Damage/Stunning and Initiative Table. GMs, roll the location of the hit on the character's body on the Body Area Table. Determine whether or not the character has armor on that location, and if so, roll the appropriate damage off. Whatever damage gets through to the character is removed from his hit points, and is considered a flesh wound. It usually takes a few of these to kill or even slow down a typical medieval combatant.

## **Double and Triple Effect**

Assuming that the entire purpose of the character's attack is to hurt his opponent as much as possible, if he scores double effect (rolling at least 20 points over what's required to hit), then he inflicts twice normal weapon damage. The armor damage take-off roll still applies, as above. This time the damage that gets through to the character, if any, is a crippling wound. See what this means under "How Badly Hurt Are You?"

Triple effect requires the character to roll at least 50 points above what is needed to hit. The same rules as above apply, but a triple-effect hit does triple normal damage and, assuming it gets through any armor, scores a lethal wound. A lethal wound may not be instantly fatal -- it depends on the location of the hit, on how much damage was taken, and on the GM's imagination and medical knowledge -- but without help, the character will die eventually. See "How Badly Hurt Are You?" for more information.

### Special Attacks

When a character tries to do something to his opponent other than damaging him (or in addition to damaging him), the attack roll is made as usual, but the effect is dropped one step in damage. If, for example, you want to position your opponent (so his back is to a cliff edge, or so the sun is in his eyes, or whatever), you will succeed on a normal (single effect) roll, without doing him any damage. You will succeed and do your opponent normal damage on a double effect roll, or succeed and do your opponent double damage on a triple effect roll. (Though you don't have to do him damage at all -- you can opt to position him only).

Special attacks include positioning, tackling, disarming, knocking your opponent down, pinning or otherwise immobilizing him, etc. The GM should feel free to make any of these maneuvers more difficult. Disarming your opponent, for example, should really require a double effect roll just to succeed.

When a special attack succeeds, the GM will need to figure out what difference it makes to the victim's attacks and defenses. A pinned character is probably reduced to his Base Defense, possibly with a slight bonus for squirming or for having a weapon still in his hand. The effect on his attack depends on whether his hands specifically are being held. (These penalties only apply while he's pinned; his next move will probably be an attempt to get loose). A character with the sun in his eyes might have a 5 or 10 point penalty on attacks and defenses. A disarmed opponent is reduced to his Unarmed Defense and no attack to speak of, unless he has an Unarmed Combat skill.

Another special attack is an attempt to hit more than one opponent at once. With a double effect roll, you can do single damage to two opponents, assuming there are two within reach. With a triple effect roll, you can hit three opponents for single damage, or one for double and another for single.

A character can also opt to strike his opponent in a specific area rather than a randomly rolled one -- this too requires a double effect roll to do single damage, etc. This is a good thing to try if you notice your opponent is not wearing armor on certain parts of his body. The reason it's harder to hit him there is he's quite aware of his vulnerable spots and is working harder to defend them.

Most special attacks can only be used in melee combat, although you can choose to hit your opponent in a specific area using a distance weapon.

### Hitting to Stun

A character may opt to hit for stunning damage only -- meaning he is pulling his punches, hitting with the flat of the blade, or whatever is appropriate for the weapon. Stunning damage for each weapon is listed on the Weapon Damage/Stunning and Initiative Table. Some weapons are better suited for stunning than others.

### How Badly Hurt Are You?

**Flesh Wound:** The character has been hit for single damage; assuming any of it got through his armor, he has a flesh wound. The wound is neither lethal, nor incapacitating, nor was the rolled damage enough to stun the character. Damage, whether real or stunning, is merely subtracted from his hit points.

**Stunned:** Regardless of what effect was rolled, if a character loses half or more of his current hit points from one blow (after armor take-off), he is stunned for the duration of that combat round and the next one. It doesn't matter whether the blow was for stunning damage or real damage (see below). While stunned, the character can use only his Base Defense against all combat attacks. During the next round, the character is recovering from the stun -- the GM can rule that he is dazed and staggering, or was knocked down and is now getting up, or whatever. It may help for the GM to require the character to make an ability roll using his Strength, Constitution, or Ego score as she deems appropriate. The GM can use this roll to decide if the character can use his Base, Unarmed, or Weapon Defense score during the round in which he is recovering. By the second round from taking the stunning damage, the character should be able to attack and defend normally, unless the GM wishes to rule a penalty for damage taken, or unless he was stunned again (or worse) while recovering.

**Crippling Wound:** If a character has taken a double damage hit, and some of it got through his armor, he has a crippling wound. Even if the character only takes two points of damage, it's still a crippling wound. What exactly

this means depends on the location of the hit, on the weapon that inflicted it, and the imagination of the GM.

**Lethal wound:** If a character takes damage (after armor take-off) from a triple damage hit, he has a lethal wound. He may not die immediately -- he may even continue to fight for the duration of the combat -- but he's definitely in trouble. A lethal wound usually means that major organs have been pierced or major blood vessels severed. Even a single point of damage, if the area rolled is the head, can mean a sliced jugular vein. If a lot of damage gets through, it may mean multiple compound fractures, massive trauma, internal bleeding, and shock.

**More On Double Damage:** Suppose a character takes two points of damage from a crippling blow -- and the GM rolls that the wound is in the area of the left foot. What does that mean? Well, two points of damage is enough to sever the Achilles tendon, and you aren't going to be able to walk if that happens. If the GM wishes to be merciful, she may rule that some of the less important muscles and tendons on top of the foot have been cut (or bruised), and the character is merely limping. If a fair amount of damage has gotten through, it probably means the character has a broken bone or two, wherever the blow landed.

In any event, a double damage hit to any given limb usually means that it is useless for the duration of that combat. If hit in the arm, the character won't be able to attack with it; if hit in the hand, a weapon will likely be dropped. Using a d6 initiative, the character can switch hands and go on fighting. The GM may or may not assess an attack penalty for using the wrong hand, but if a character has a Dexterity score of 24 or more, there should be no penalty (except for loss of the defense bonus for a small shield, and initiative bonus for double weapons, etc., where applicable). If hit in the leg for double damage, a penalty should certainly be applied to both Weapon and Unarmed Defense scores, as the character will have trouble dodging. We recommend 20 points for one useless leg, 50 points if both are useless. Movement should also be reduced, probably to a jog at best for one crippled leg, or to a crawl for both (and that only in desperate straits).

A double damage hit to the head can mean the character has a concussion, or has been blinded either by blood or by actual damage to the eyes, has had his windpipe struck, or any of a number of nasty events. Double damage in the torso might mean character has had the wind knocked out of him, has a broken rib or three, has been hit in the groin or the solar plexus, etc. During combat, these effects should mostly be treated as being stunned for two combat rounds (see above) in terms of defense scores and recovery (though being blinded can make things much worse). After the combat is over, the GM can determine what the long-term effects are.

If the character was struck for stunning damage only, there will be no long-term effects. Nothing has been cut or permanently damaged, only bruised or numbed into uselessness.

**More On Triple Damage:** As a rule of thumb, if the character has hit points over 0, he's still capable of fighting, though if he's taken half or more of his previous hit points in damage, he will be stunned (see above). GMs will have to assess further problems for the character based on the location of the wound, nature of the weapon, and hit point loss. A hit to a limb with a sharp weapon probably means an important blood vessel has been severed, with a blunt object, that several blood vessels have been crushed. If the damage is severe, then the limb may also have one or more compound fractures, and "crippling wound" penalties will apply. If the character is bleeding heavily, further hit point loss will accrue until the bleeding is stopped. (We recommend no more than one hit point per round be lost -- less, if no major arteries are damaged). Damage sufficient to instantly drop a character from being reasonably healthy to 0 hit points or less may mean the limb has been crushed or removed.

If the character has been struck in the head or torso for triple damage, but is still above zero, treat the injury as "stunning" (see above), and assess further problems as required. Injuries that won't kill you immediately include serious concussions, punctured lungs (from the weapon itself, or from a splintered rib), gut wounds, internal bleeding, etc. If the character has been dropped below 0 hit points by the damage taken from a single blow, he may have had his skull crushed, throat cut, heart pierced, spine broken, or any of several horrible fates.

If a character has been struck for stunning damage only, then a triple damage hit is an instant knockout. Don't bother rolling the body area -- or the damage, unless the character is wearing a helmet that might save him from it. The character will have a headache when he wakes up, but he'll live.

We are purposely giving you GMs a lot of leeway in determining just how lethal a "lethal wound" is so that you can take it easy on your players if they fall prey to lousy die rolls or rampant carelessness. The injuries listed above are worst-case scenarios; there are any number of in-between wounds from which a PC might recover with decent care, or shrug off with magical healing.

**Out of it:** When a character has been reduced to 0 or fewer hit points, he is out of the fight. This can mean several things, depending on how far below 0 he is, and what kind of injury put him there. If he was struck for stunning damage only, a character is dazed and helpless at 0 hit points, at Base Defense, and generally incapable of putting up any resistance.

Someone put below 0 by multiple flesh wounds is probably weakened by blood loss, in shock, demoralized, and semi-conscious. He is usually stable, however, and should not lose any more hit points immediately, unless an enemy takes an opportunity to finish him off. Given time and the help of friends, he will probably recover completely.

If put below 0 by one or more crippling wounds, a character is most likely traumatized and in severe pain. He may be unconscious from a head injury, or passed out from heavy bleeding and shock. The GM may require a roll be made using the character's Constitution or Ego score, against a difficulty factor based on the severity of the injury to determine whether or not he remains conscious. Even if conscious, the injured character is completely helpless and may die eventually from shock, loss of blood, or exposure if he is not given assistance. The GM may assess further hit point loss as appropriate. One point per hour is probably sufficient.

**Lethal wounds** leave a character below 0 helpless, in severe shock, bleeding, and dying. Immediate assistance will be required to save him. Even if the character's wounds do not indicate rapid blood loss, the GM should assess a rate at which he is losing hit points. One per round should be the maximum, and only in the instance of arterial bleeding. One per minute is probably an acceptable rate in most cases (though some fatal injuries can take days to kill you).

When a character is out of the fight, even if he's still conscious, he is not capable of any combat action or use of magic. The GM may rule that someone below 0 due to mere flesh wounds is capable of crawling away from the scene, but that's about it.

**Beyond help:** A character dies when he has taken twice as many points of damage as he has hit points. Thus a character with 24 hit points dropped to -24 is either dead or dying. At the halfway point between 0 hit points and death (-12, in this example), the character cannot be saved by any mundane means available in the 12th century. Only magical healing will bring him back.

A character dropped to the halfway point by stunning damage is unconscious and likely to remain so for quite awhile; see "Recovery." If put down to the point at which real damage would kill him, he has suffered a more severe injury than his attacker intended, and may be in a coma.

### **Beyond Triple Effect**

It is just barely possible in an extremely uneven combat that a character will roll 100 points above what is needed to hit. Assuming the character's intent is to hurt his unfortunate opponent as much as possible, roll quadruple weapon damage and assess a lethal wound, as if for a triple damage hit.

### **Failure in Combat**

A failed attack roll usually means a deflected blow, or a clean miss. However, if a character rolls a fumble, the consequences can be more dire.

#### **Melee Combat Fumbles**

- 05: Stumbled, overextended, or otherwise went off balance. Opponents get a free (outside initiative) attack vs. the character's Unarmed Defense.
- 04: Tripped, overextended, or otherwise went extremely off balance. Opponents get a free attack vs. the character's Base Defense.
- 03: Stumbled and dropped weapon; opponents get a free attack vs. Unarmed Defense; all further attacks will be vs. Unarmed Defense until the character retrieves his weapon or switches to another one.
- 02: Tripped and dropped weapon; opponents get a free attack vs. Base Defense; all further attacks will be vs. Unarmed Defense as 03.

01: Struck an ally, if available, for 1/2 normal rolled damage; plus penalty listed under 05.

#### Distance Combat Fumbles

05: Exposed self; opponents get a free attack (outside initiative).

04: Exposed self to unseen opponent, who gets a free attack vs. Base Defense.

03: Damaged weapon (string snapped, knife hits a rock, etc.), which is now useless until it can be repaired.

02: Damaged weapon as in 03, plus penalty listed under 05.

01: Struck an ally, if available, for 1/2 normal rolled damage, plus penalty listed under 05.

These are only suggestions; the GM should feel free to make up any event that works for the story. A character who is 5th level in a combat skill should only fumble on an 04 or worse, and the GM should use the event listed above the roll (an 04 fumble should have an 05 penalty, etc.)

#### Recovery

Recovering from stunning damage: If at 0 or more hit points, a character who is at rest should recover one point per minute. The GM can stretch this time out if the character immediately gets up and keeps moving. Most characters will feel up to their normal level of activity in fifteen or twenty minutes, possibly less in an emergency situation. If put below 0 by stunning damage, a character will recover one point per hour, until he reaches 0.

Recovering from real damage: For each twelve hours of complete rest, the character can make a roll using his Healing Attack vs. the difficulty factor the GM comes up with, based on the severity of his injuries and the kind of care he is receiving. If a character has suffered only flesh wounds and is being kept clean, warm, dry, fed, and reasonably undisturbed, the difficulty factor should be 10. If the same circumstances apply, the difficulty factor for crippling and lethal wounds should be 25 and 50, respectively. If a character is not being well cared for, the GM may apply a 20 point penalty. If the character is being treated by an ignorant "doctor" -- all too common, in this period -- a 50 point penalty may apply, especially if the patient is being bled. (This might help a character with flesh or crippling wounds, but will probably kill a seriously hurt Furry). If the character succeeds in his roll, he will get a d3 for hit point recovery. Double effect will give him a d6, triple effect a d10.

If the character rolls a fumble for an attempt to heal, his wounds have become infected -- also common in the 12th century. In this case, the character will begin to lose one d3 hit points per twelve hours, regardless of what he rolls later, unless he gets help from someone who knows what he's doing.

Although antiseptics are unavailable, a character with the skill of Medicine will at least know how to keep a wound clean and apply hot compresses, etc. If he succeeds in his Medicine roll, he will be able to return a character with infected wounds to his normal healing rate, unless the wounded character rolls another fumble. A character with the Medicine skill can also make salves that will speed healing. See the skill "Medicine" under Alchemy in the skill list in Chapter Two.

Magical healing, of course, will take care of any character who isn't already dead. See "Healing" under Necromancy, in the Chapter Two skill list.

#### Magic in Combat

This section sums up and reiterates all that has already been said about the use of magic in combat. Only Alterations are of much use in melee combat, since other magics take too long, though some spells cast before combat begins can be extremely helpful. Alterations take a d10 initiative. This can be halved by doubling the spell's mana cost, quartered (round up) by quadrupling it, etc. Mana cost is determined by the level of the spell on the Standard Adjust Table. Most quantifiable spell effects are determined by the Standard Die Table. The victim or recipient of the spell must either be in sight of the caster, or within 500 feet, provided the caster can identify him by name or some distinguishing characteristic. Magic needs to know what it is affecting, or the results may be very disturbing. GMs should feel free to rebound the spell on someone chosen at random, on all characters within range, or on the caster himself if this rule is not followed. The magic attack roll is made versus the victim's Magic Defense score. If the spell is beneficial, the recipient may choose to waive his Magic Defense, and the difficulty factor will be 10.

If the caster is injured during the combat round in which he is attempting a spell, he receives a 5 point penalty on his attack score for every hit point of damage he took. GMs may penalize the attack score for previous injuries if she rules they are

debilitating or painful enough to distract the spell-caster. A lethal wound should probably require a 20 point penalty. As an optional rule, the GM may further penalize the magic-user for going without food or sleep, or for ingesting excess alcohol or drugs.

If the roll succeeds, the spell works -- if it is a straightforward attack-type spell, like Alteration Light used to blind somebody. If it is a spell which affects the caster himself, things may be more complicated. In Alteration Visibility, for instance, the spell-caster may succeed in a general sense, but someone with a high Magic Defense may still be able to see him. The player should write down the roll he got, which should be compared to his attack score plus the Magic Defense of whatever character is in question. Finally, some spells produce an effect which has to be rolled for all by itself -- for instance, the character who succeeds in an Alteration Force spell must still roll his attacks if he's using it in combat.



Double and triple effect only apply to those magic skills where it is referred to.

If the roll fails, the spell does not work, though it still drains the mana required to cast it. If the caster rolls a fumble, the GM can get as imaginative as the story permits in describing the results.

### AERIAL COMBAT

Avian cannot fly while encumbered. They may be able to glide for a while with a certain amount of encumbrance (no more than 10 points) if it is not restricting. They certainly can't wear armor in flight. As their hands are positioned along their wings, they cannot use any single weapon that requires both hands to use, although they can use lightweight double weapons, or use their talons as per Feet in Unarmed Combat (Chapter Two).

All the rules listed below also apply to a Furry using Alteration Flight.

### Initiative

In combat, Avian must make a Flying roll before attacking, just as mounted combatants must make a Horsemanship roll, to get into position. Unlike mounted combatants however, Avian can't stop in midair to continue a fight. Therefore, a round between aerial combatants will consist of one attack (or two for a double weapon skill) for each opponent before they must disengage, recover, and decide what to do next. Since the only weapons that can be used in aerial combat have low initiative dice, this is likely to work without any additional rolls for disengaging.

If melee combat takes place between a diving Avian and someone on the ground, it is possible that the Avian will get his attack in and be gone before his opponent can respond. Add the Avian's weapon initiative die to his die for disengaging (d6) to get the length of the combat round. Have both parties roll their weapon initiative. If the earthbound character's roll is higher than the Avian's weapon initiative die, the Avian can roll initiative to see if he gets away before his opponent strikes.

Example: Ragnar the Raven, armed with a pair of daggers, dives down to attack Havelok the Mighty, who is armed with a five-foot



battle ax. Ragnar's weapon initiative is d6. Added to d6 (for disengaging), the round will last until 12. Havelok's weapon initiative is d10. Ragnar rolls a 2 for one dagger and a 5 for the other, so he slashes at Havelok at 2 and at 5. Havelok rolls an 8, so that is when he will swing his ax. If Ragnar rolls a 1 initiative for disengaging, he will fly away on 7 (1 added to his initiative die of 6) and be out of reach before Havelok swings at 8. However, if Havelok has a friend in Ragnar's flight path who also rolled an 8, the GM might rule that he can take a swipe at the Avian -- and of course anyone with a distance weapon may fire at will.

### **Attack Modifiers**

About the only thing that improves a character's chances in aerial combat is superior position. If one aerial combatant's Flying roll was significantly better than his opponent's, the GM may want to give that character a bonus on his attack and defense scores during that round for being above his opponent -- probably not more than 10 points. If an Avian's Flying roll achieved at least double effect, the GM may wish to give that same bonus to his attack and defense while diving on an opponent on the ground.

### **Defense Modifiers**

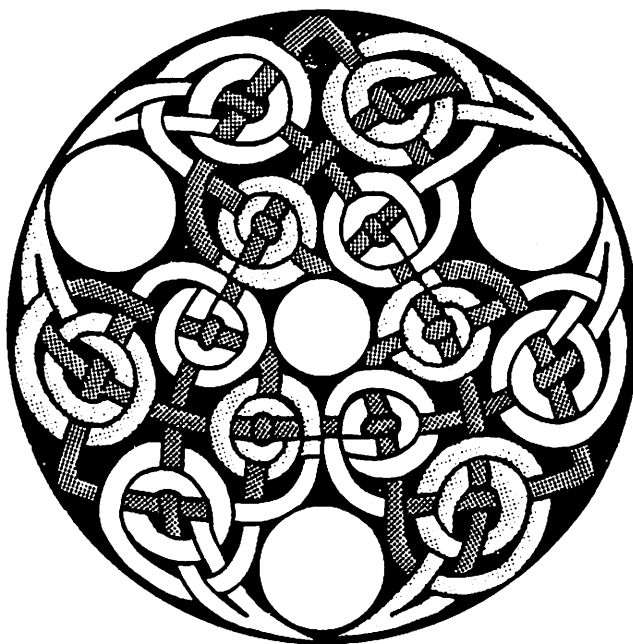
In distance combat, an airborne Avian gets a standard defense bonus of one effect for being a rapidly moving target. This is in addition to whatever range factors may apply.

### **Double and Triple Effect**

Despite their speed, Avians do not get the extra damage bonus given to characters on charging mounts. They simply don't weigh enough to seriously hurt anyone they crash into -- they're much more likely to get hurt themselves. Double and triple effect are as in standard combat.

### **Fumbling**

A fumble in flying may mean that the Avian has stalled and is falling, requiring a roll to recover and possibly giving an opponent a free attack. A fumble in combat, in addition to the possibilities listed under standard combat, may mean that two opponents are tangled together and falling, or have collided for whatever damage the GM deems appropriate.



## CHAPTER FOUR PLAYERS' OVERVIEW OF FURRY ENGLAND

This section describes Furry England of the early 1190s, when Richard Lion-Heart was off on Crusade and Prince John was proving what a rotten king he would make.

### GEOGRAPHY AND CLIMATE

Furry England consists mostly of rolling hills, flat plains, and deciduous forest. The highest elevation is less than 3,000 feet. The plains are mostly cultivated, unless they are too marshy, and the poorer upland and moorland soils are used for grazing sheep and cattle. The forest, dwindling under the demands of agriculture, consists of oak and birch.

To the west and to the north of England, in Wales and Scotland, the topography is dominated by mountains and barren, windswept uplands with deep, narrow valleys.

The island has a highly variable temperate marine type of climate, with relatively few periods of continuously dry weather. The west side receives high winds and abundant rainfall in the winter, and lower amounts of rain in the summer, but even in the drier east, rain falls almost one out of every two days. In winter, temperatures are colder in the east, with snow covering the ground usually for less than a month.

Sherwood Forest lies in central England, in the western half of Nottinghamshire, in a low, sandy area. It covers over 100,000 acres, being twenty miles long and eight miles broad. It has a reputation for being haunted, partly because the alkali content of the soil causes the trees to grow in a weird and twisted fashion. It is also thick with bracken and undergrowth, making it an excellent place to hide.

### ECONOMICS

England is self-sufficient but not much more than that. The King's provinces in France are considered far richer agriculturally, which is the most important consideration in medieval times. England has extensive coal deposits, some tin and iron, and a small amount of silver. Wool is its major export.

The silver penny is the standard of English currency. For gaming purposes, it is considered worth as much as a modern American dollar. Silver pennies of the 1190s have a crowned lion's head on one side with the legend "HENRICVS REX," and a cross within a beaded circle on the other, with the name of the town in which it was minted. As half-pennies and farthings are not being minted at this time, the penny is often broken into halves or quarters and spent that way. There are twelve pennies in a shilling, and twenty shillings in a pound. Shillings are silver; pounds are usually gold (about seven ounces worth). English currency is good on the Continent, and vice-versa, as it is the weight of gold or silver which makes a coin valuable, not whose head is stamped on it. A Continental coin called the mark is worth about as much as a pound. The penny has a Continental equivalent called the denier.

### ORGANIZATION

Furry England is divided into shires, each of which is controlled by someone who can be either a hereditary lord (a baron) or an official appointed by the Crown (a sheriff). Shires are further divided into a bewildering assortment of fiefs, Church holdings, and townships, each having its own rights, its own obligations, and its own interpretations of common law. In Saxon times, social organization was a pyramid of feudal obligations, with vassals giving fealty to the earls, and the earls giving fealty to the King. William the Conqueror put an end to many a potential revolt caused by this system by having everyone of any importance in England swear allegiance to the King personally.

## LAW

The jury system has not yet been developed, and most justice is meted out by local barons. Guilt or innocence is determined by any method the baron chooses: whim, popular opinion, trial by fire or water; rarely by examination of the evidence. Punishments are also decided by the baron, and can be anything from a fine to death; however, earlier precedents are usually followed. About the only thing you can count on is that an accused Furry will be found guilty more often than not, since the condemned Furry's property goes to the baron.

In theory, a free Furry (anyone with a Social score of 13 or higher) can opt to be tried in the king's court instituted by Henry II. This gives the accused a much better chance, as the judge will usually be an unbiased stranger with nothing to gain by a conviction. In practice, this doesn't always happen. The king's traveling judges can take weeks or even months to go from one shire to another, and it's all too easy for a baron to put the accused out of the way with no questions asked. Generally, the higher the accused's Social score is, the better chance he has of being tried in the king's court.

It came to be expected, in the time of Stephan I's lax rule, that priests could not be tried in a lay court, but only by clerical courts. Clerical courts are much more lenient to priestly offenders than lay courts. The Church supposedly cannot shed blood (hence all the burnings and stonings), so a cleric is unlikely to be executed, even for the crime of murder. He will instead be defrocked, then a second crime will send him to the king's court. This privilege extends to anyone connected to the Church.

Secular magic-users will also be tried by the Church for any crime connected with magic, though the Guild is fighting for the right to try its own members. The Church is very harsh in such cases; after all, the more the sinner suffers here on earth, the more likely God will forgive him later. Crimes committed by secular magic-users which don't involve magic go to the king's court.



## SEX, REPRODUCTION, AND SOCIAL CONSEQUENCES

Each species in Furry Outlaws breeds true, and there are no hybridized offspring, except among the different varieties of canine. In a modern society of Furies, interspecies marriage might be acceptable, although a couple would have to resort to adoption or artificial insemination to have young. In Medieval Furry society, interspecies marriage is a crime. One reason for this is the importance of lineage, especially among the great houses, whose continuation depends on legitimate heirs. Thus, in

addition to considerations of rank, wealth, and political concerns, a marriage partner must be of the same species, which leads to several consequences.

- \* Alliances are made between houses of the same species, i.e., two families of canines join against a feline enemy. This is why one species eventually ends up forming most of the upper class of any given area.
- \* Racial prejudices are added to the myriad of reasons (religion, power, money, land) why one group of Furies might go to war against another group.
- \* As appropriate mates are scarce in Furry England, social standing **within** a particular species is less important. Two male lynxes, though different in wealth, rank and power, have equal right (if above a Social score of 18) to court a lynx lady.
- \* Moreover, incest is less of a problem. Brother-sister or parent-child matches are still forbidden, but marriage between first cousins is perfectly acceptable.

This is not to say interspecies mating does not take place; of course it does. It is not socially acceptable except in certain circumstances; for instance, the right of a lord (politely called *le droit du seignor*) to enjoy the favors of a female serf on her wedding night in place of her husband. It is also common that a female libertine will take only lovers of another species, because it avoids the danger of pregnancy. Sadly, members of different species still fall in love, and many are the tragedies written about such fatal affairs. Player characters might even be outlaws for this very reason.

## MAGIC

Magic is a force to be reckoned with. Every important Furry in the world of **Furry Outlaws** will have a magic-user in his service to protect his interests in the magical realm, just as he has an armed force to protect his interests in the physical one. Sometimes this magic-user will be a younger son or an ineligible daughter of the lord's family. The study of magic provides an alternative to the usual career choices open to excess family members (endless, mindless warfare, marriage to a total stranger, or being locked up in the monastery/nunnery).

The Church, having grown up with magic, has come to terms with it, and does not condemn it unless it is used for evil purposes. ("Evil" is, of course, defined by the Church). The Church proclaims that magic works only through the grace of God, or by the deceit of the Enemy; therefore any who practice without the consent of the Church are devil-worshippers. Many practitioners of magic are clergy, and all who legally practice it are, or profess to be, Christian. Pagans, Jews, heretics, and infidels are forbidden to practice magic under penalty of death. A few of them practice it anyway.

Much the same mindset applies in the Furry Moslem world. Evil magic (as defined by the mullahs) is forbidden, and only Moslems can practice magic legally. There is a higher percentage of mages in the Moslem population, due to higher standards of education.

## HISTORY

The lion Henry II, called Henry Plantagenet, or affectionately, King Harry, was the fifth Norman king of England (1156-1189). The first, William the Conqueror (1066-1087), thoroughly crushed all opposition, replaced Saxon earls with Norman barons, and did likewise among the clergy. Though he could not comprehensively replace Saxon magic-users with Normans, he ensured that all who received important appointments both within and outside the Guild were Norman. He also built fortified castles throughout England, against which the wave of any rebellion would break. In 1100, five thousand armored Norman knights backed up by fifty sorcerers were more than sufficient to hold a population three hundred times as large in subjugation. One hundred and twenty years after the Conquest, there is no chance of a Saxon revolt succeeding. The Saxon Furies no longer hope for freedom from the Normans; it is a fading dream. Instead they hope for justice, honor, and mercy.

The Norman Conquest was just one part of a general instance of Feline ascendancy over Europe. Feline nobility is replacing the earlier Canine ruling class all over Furry Christendom. One notable holdout is the Hohenstaufen family of Germany; one of their Lupine blood is the current Holy Roman Emperor, ruling over Germany and Italy.

When Henry II ascended the English throne, he put an end to twenty years of civil war between Stephan I, who was the barons' choice for King, and Matilda (Henry's mother) who was named heir by her father, the prior King. Henry II on the throne made everyone happy. Not only was he descended from William the Conqueror through the female line, he could also claim

descent from the ancient Saxon King, Alfred the Great (though this is likely a myth, since most of the Saxon kings were of lupine blood). Henry II created the Angevin Empire, (Angevin, from Anjou) which includes England, Wales, and the western two-thirds of France. In his lifetime, he added at least nominal overlordship of Scotland and Ireland as well. He quelled the Norman barons, who were running amok during the disastrous reign of Stephen I, and put an end to the brigandage and petty tyranny they enacted. The peace and prosperity he created benefited everyone, Saxon and Norman alike. He was also responsible for instituting the King's court, which gave out judgments according to rules and strict precedents, a much fairer system than local baronial justice. Even an outlaw, whatever his quarrel with local oppressive barons, is likely to say God save the King! when it's appropriate, especially when the King was Harry.

The only thing King Harry wasn't good at was raising sons. All four of these rambunctious cubs, Henry, Richard, Geoffrey, and John, rebelled against their father, supported by the King of France, who naturally wanted to see the downfall of an empire which included most of his nominal kingdom, and by their mother, the lioness Eleanor of Aquitaine. By and large, these rebellions were unsuccessful, and the cubs were forced to ask their sire's pardon. Then Prince Henry and Prince Geoffrey were both killed in tournaments within three years of each other. Finally, Henry II died (worn down, some say, with despair) in 1189, and Richard inherited the prosperous empire his father wrought. He left it almost immediately to go on the Third Crusade.

In Richard's absence, England is being governed by his justiciar, William Longchamp, Bishop of Ely. Richard also named an heir. As he has no offspring, this is his brother Geoffrey's cub, Arthur of Brittany. Arthur was only three years old when Richard left.

As for Prince John, he was made Lord of Ireland and made to swear not to set foot in England for three years after Richard's departure. Prince John has a reputation for being crafty, cruel, and treacherous. William Longchamp is proving unpopular and incapable of holding the Norman barons in check. The barons are taking advantage of the absence of strong leadership to loot and pillage and inflict cruel taxes on the serfs to pay for their raids upon each other. When Prince John breaks his word and returns to England to gather a party to favor him for the crown, the conflict between him and Richard's supporters will become an excuse for even more taxation and strife.

The GM may opt to start the campaign at this point, or any earlier or later point.



## SOME NASTY MEDIEVAL CUSTOMS

### Harrying

When one baron raids another, especially if his aim is to force his enemy to submit, his knights and yeomen have orders to "harry" the land as much as possible. This means all buildings are destroyed, all crops burned, and every living thing, animal or Furry, male or female, young or old, is slaughtered indiscriminantly. The aim is to ruin the enemy economically by destroying his tax base. Naturally, this is only practiced against the lower class -- the fighters use chivalry with each other because after all, any one of them might end up on the losing side someday. Besides, a captured noble is more of an advantage than a dead one. He means an important hostage, a rich ransom, and the chance to display a trophy. The peasants on the other hand, merely represent the enemy's wealth, which is fair game.

### Imprisonment

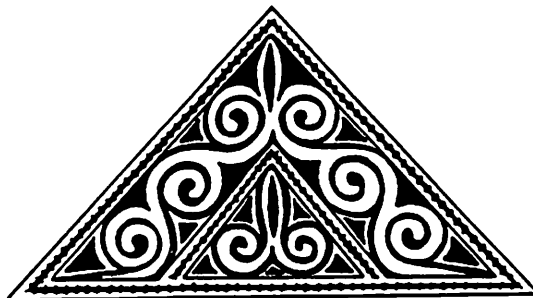
Imprisonment is not considered a punishment for a crime in Medieval Furrydom. It is either a means of hanging onto a criminal while deciding what his real punishment should be (which may take years), or of keeping an advantageous, valuable, or dangerous political pawn under one's control. In either case, a prisoner is entitled to every consideration his rank merits and his wealth can afford. Money paid to warders, jailers, and the like for goods and services is not considered bribery, but as what is due. An important noble will not suffer anything but the loss of freedom while he is imprisoned, unless his captor singles him out for harsh treatment. For those without money, however, prison is truly miserable. Dampness, cold, starvation, and sickness are the least of the torments in store for them. To add insult to injury, these prisoners rack up debt for being unable to pay for treatment which keeps them barely alive.

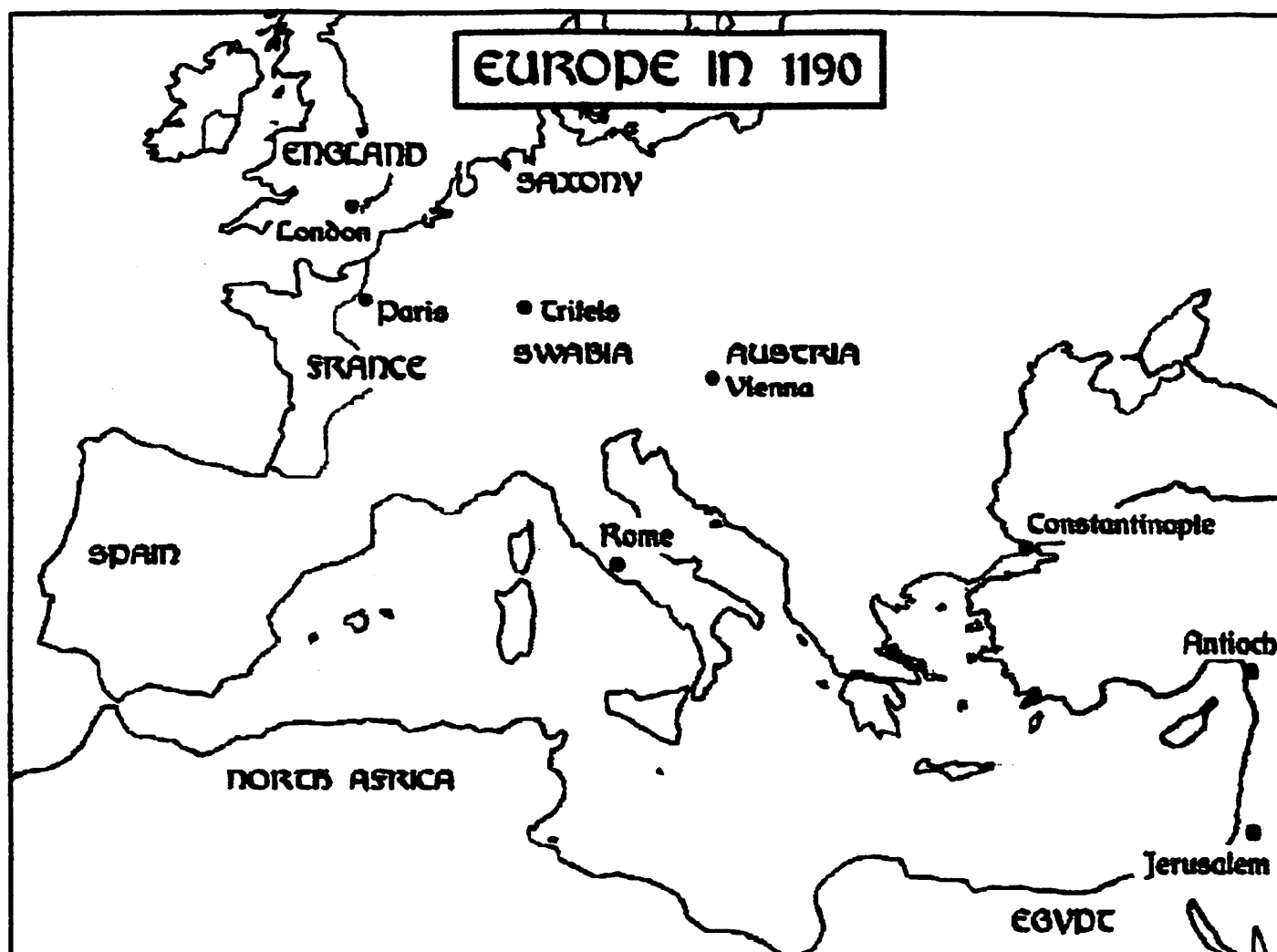
### Taxation

Every common Furry is expected to pay a tithe (tenth) of his goods to the Church, and at least a twentieth to the baron every year. Besides this, a fee is exacted for everything a serf might want to do in his lifetime besides work: being born, getting sick, getting married, having offspring, acquiring or selling domestic animals, building a dwelling, grinding grain, gathering wood, and even finally dying. A noble can levy a tax on his vassals and serfs for almost any reason -- usually to pay for a war. Even King Richard levied the "Saladin Tithe" to pay for the Crusade. Naturally, the barons passed this expense on to the peasants as much as they possibly could.

### Wearing The Wolf's Head

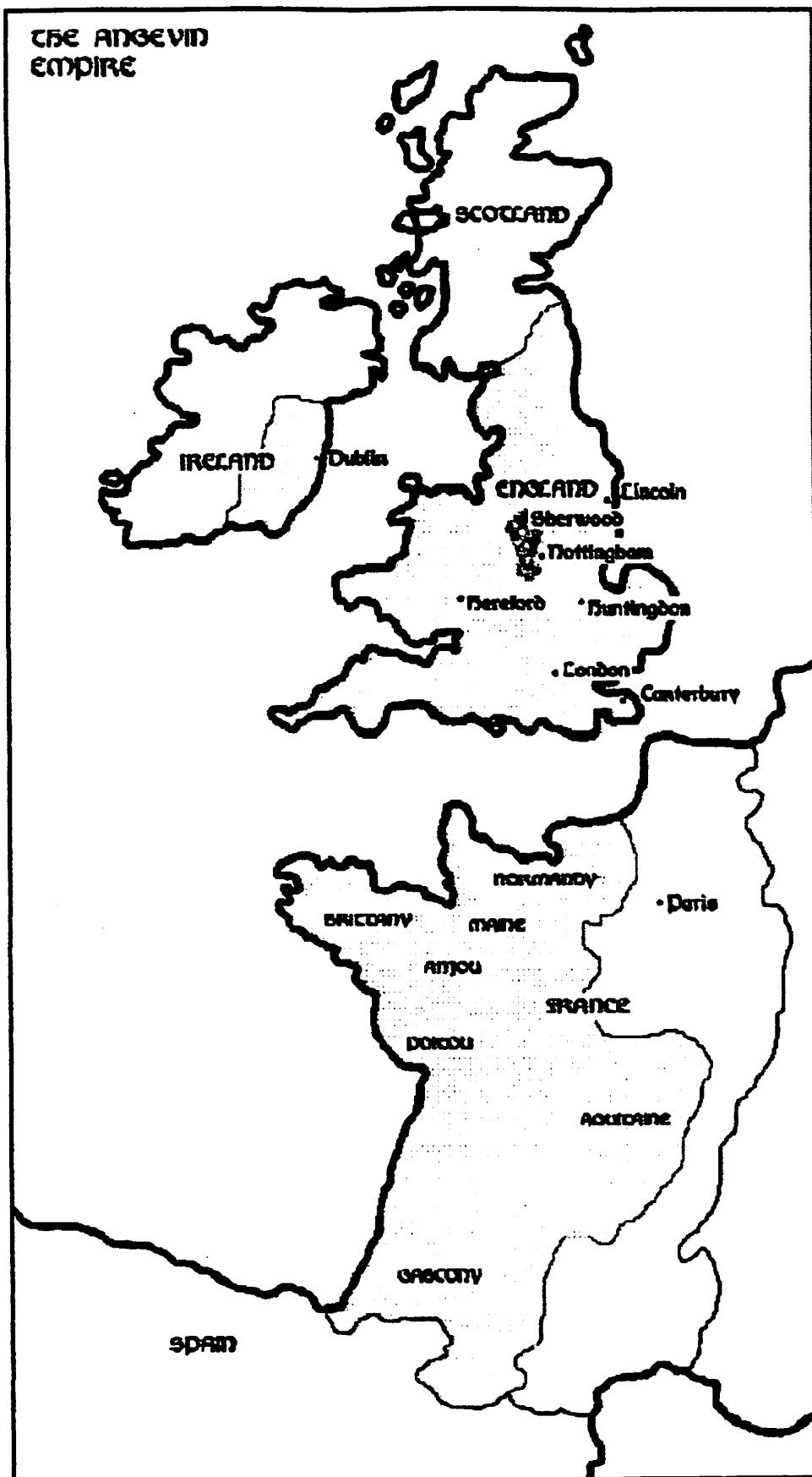
"Wolf's Head" can be applied to any outlaw, but it also has a specific meaning. When a peasant is caught committing a crime for which he can be outlawed (especially poaching), his right hand is cut off and he is told to "go wear the wolf's head." Bands of these miserable maimed outlaws, who seldom can survive on their own, go begging from village to village. Usually, the first severe winter wipes them out.





### Map of Europe

This map shows the border of the Angevin Empire splitting France. Central Europe is similarly divided into dozens of provinces, whose princes wrangle for the title of Holy Roman Emperor. The three most powerful provinces, Saxony, Swabia, and Austria, are shown. The Duke of Saxony, Henry the Lion, is King Richard's brother-in-law. The Swabian ruler, Henry Hohenstaufen (a wolf) is current Emperor. Austria is ruled by the Archduke Leopold (a leopard), who is on Crusade. The Holy Roman Emperor rules most of Italy except a small portion around Rome, referred to as the Papal States. Jerusalem, the ultimate goal of all Crusaders, shows the general location of the Holy Land. The part of the Holy Land which is in European hands is called Outremer (Beyond-the-sea). It is not shown on this map because the border between it and the Saracen territory changes frequently.

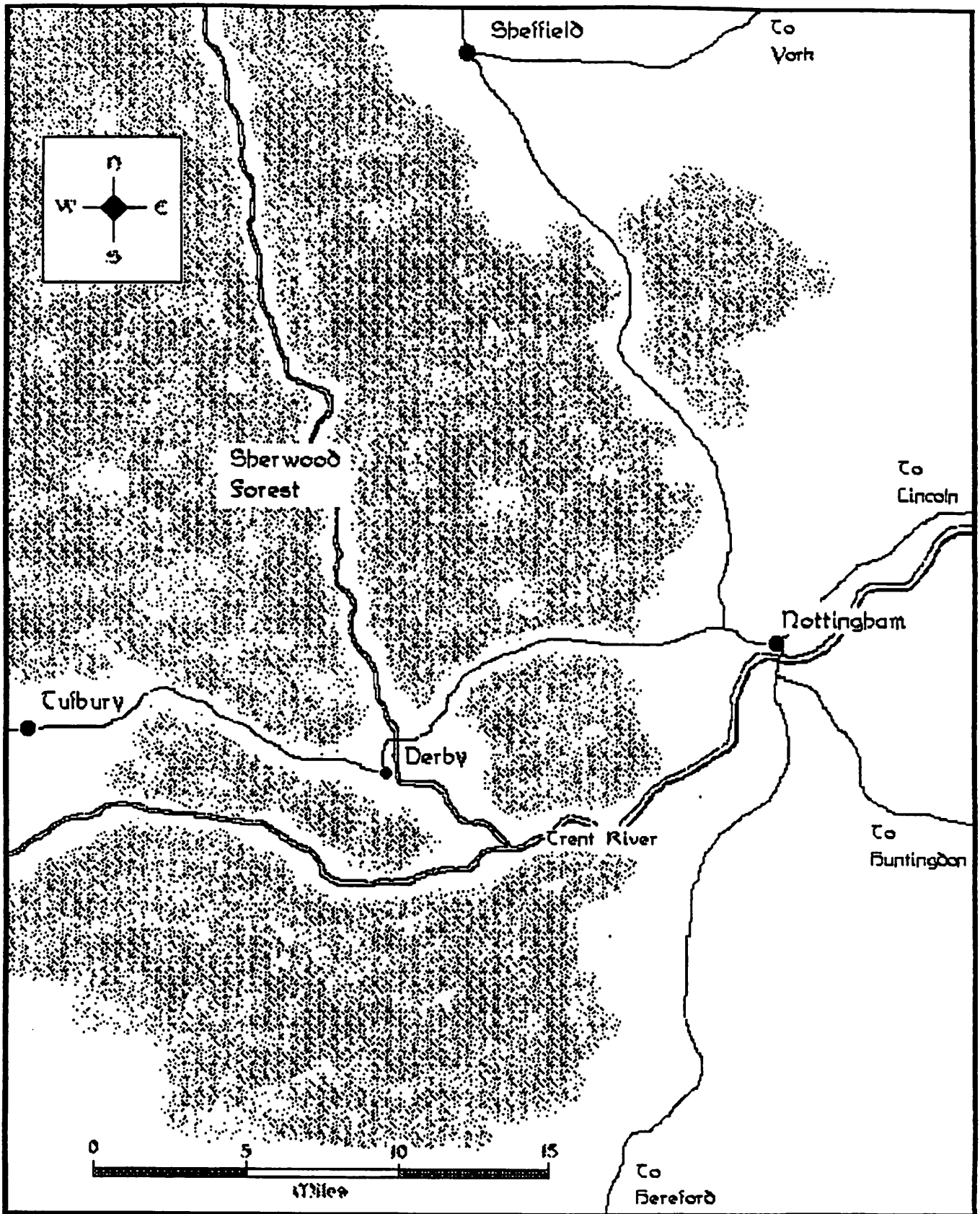


## Map of England

The Angevin Empire occupies all the shaded area. Scotland is nominally independent, since King Richard sold its sovereignty back to the Scottish King to help pay for the Crusade. The occupied area of Ireland is called "the English Pale" because it is surrounded by a fence of palings. Irish Furies who maintain their independence outside are "beyond the Pale." The cities listed are those likely to be important in game play. The largest (London of course) has a population of about 40,000 Furies. Lincoln is famous for production of woven cloth and dyes ("Lincoln green"). Nottingham is a walled town, Huntingdon a fairly typical Norman castle. Hereford and Canterbury, location of the shrine of St. Thomas, are important religious centers. The map of France shows King Richard's Continental provinces.



Map of Sherwood



## CHAPTER FIVE GAME MASTER'S OVERVIEW

This chapter is for the GM only. It provides an in-depth review of Furry England, plus ideas for setting up a campaign.

### CHOOSE YOUR GENRE

The legend of Robin Hood has been around a long time and has been subject to different and sometimes conflicting interpretations. As GM, you may want to select a particular flavor for your campaign, possibly with the help of your players, or by considering what sort of campaign their characters seem to belong to. Some possibilities are listed below.

#### Cinematic

This is the usual film version of Robin Hood and his Merry Outlaws, complete with the larger-than-life climax of rescuing Maid Marian from the clutches of the Sheriff. This campaign approach takes all the most exciting aspects of the legend to the limits of believability. The villains are truly evil, the heroes are really heroic, and the victims' sufferings are caused by the villains and relieved by the heroes. In this scenario, good King Richard's departure conveniently marks the beginning of the current crisis: the rich and powerful (especially the Prince, the Sheriff and the Bishop of Hereford) taking advantage of his absence to kill, pillage, ravage, and tax the poor and helpless. Richard's return is the ultimate solution to the problem, the valiant outlaws having preserved his realm for him against the plots of Prince John and the others. (If you want to take the campaign out of England for awhile, the outlaws could even go rescue King Richard from his imprisonment in Germany following the Crusade). King Richard will quash the scheming barons and send Prince John back to Ireland. With the true king returned, tax relief will come to all, justice will be served, the outlaws pardoned and rewarded, and everyone will live happily ever after.

Players should be given the 216 points to distribute among the nine abilities, as they are true heroes, when creating their characters.

#### Realistic

If you want things more complicated than that, consider the following facts.

Richard Lion-Heart is a strong, brave, and charismatic king, but his popularity is due to his exploits in the Third Crusade, and to the fact that in his entire reign (1189-1199) he will spend only six months actually in England. (Absence makes the heart etc.) He is something of a bully and not especially intelligent. His leaving for the Holy Land would have assured the destruction of the Angevin Empire at the hands of Phillip II, King of France, except that public opinion forced Phillip to go on Crusade too. Additionally, in two years of voyaging and campaigning in the Near East, Richard managed to offend nearly every important Furry in Europe with his arrogance, leading directly to his capture and imprisonment in Germany.

Prince John has all of his brother's faults and more, being cruel, faithless, and a coward as well as a bully, but to be fair, he is not personally responsible for taxes placed on England at this time. Taxes were raised, first by Richard himself to finance his expedition, then by barons taking advantage of his absence. (Several of them are raising money for the purpose of getting John on the throne, so the Prince is not blameless). Taxes will be raised again in 1192 by Richard's supporters trying to get money to ransom him. The ransom is 150,000 marks -- about \$36,000,000 -- more than Richard spent on the entire Crusade. To raise the money, every Furry in the country, whether noble or commoner, will be taxed one fourth of his year's income. However, by this time, tales of Richard's exploits have made the English eager to save their hero-king, so this tax has at least some popular support. (In the cinematic approach, the ransom should be raised by voluntary contributions, or better yet, stolen by the outlaws from the rich and powerful villains -- the last Furies who want to see Richard return).

In the realistic campaign, Richard's return is only a partial solution to the problem. He will indeed kick John all the way back to Ireland -- until later in the decade, when he appoints John his heir in place of Arthur of Brittany. He will get the greedy barons back in line, but he himself will raise taxes again, needing money for a war in France. Finally, he will be willing to pardon the outlaws -- if they swear fealty and go fight the French with him; much the way some modern first-offenders are

offered military service instead of prison. Some outlaws may just decide to go straight back to the woods and continue robbing the rich to feed the poor.

Players should use the random method or be given 180 points for distributing among their nine abilities when creating their characters for a realistic **Furry Outlaws**.

### **Saxons Versus Normans**

Robin Hood has been likened to a sort of Saxon freedom-fighter against the Norman oppressor. If this approach is taken, the issue of King Richard's ransom won't even come up. One Norman ruler is no better than another. In fact, John might be preferable because he's not as good as Richard on the battlefield. In this scenario, the Furry Outlaw hideout will be something like an armed camp, with constant training and drilling and a heavy recruitment drive going on. Military harassment will be as important as theft, and stolen money will be spent on weapons as much as on feeding Saxon peasants. Sherwood Forest will have a bad reputation, and only heavily armed parties will travel through it. Early in the game, the outlaws will have to hide from Norman troops, but as their forces grow, they may interfere directly with Norman barons as they ride to ravage Saxon villages. They may even consider raids against Nottingham or other walled towns.

This type of campaign will be grimmer than the others, because unless the GM wants to rewrite history, the Saxon cause is doomed. However, there are players who enjoy a grim campaign and a lost cause.

Depending on how realistic the GM wants to be, she may want to give 180 to 216 points for the players to distribute among the nine abilities when creating their characters.

### **The Hooded One**

An older tradition links Robin Hood to the Horned One, God of the Hunt. He may have been the son of Herne the Hunter (one of several names for the Horned God) and semi-divine in his own right. A campaign with this approach will have emphasis on the magical-spiritual aspect of the myth: the Furry Outlaw as the "Hooded One", divinely appointed protector of the helpless, humiliator of the powerful, and general upsetter of the status quo. Grateful peasants will associate the outlaws with old pagan trickster deities and/or "wee folk." The established Church will consider them to be devils, or in league with them.

This may be a more subtle and less violent campaign than the others. The Trickster's goal is to outwit and humiliate the enemy, not destroy him. As GM you may want to consider making certain the PCs, while brave and skilled, are too outmatched to engage in direct confrontation. Make certain too, that the battle of wits is still a challenge -- keep at least some of your villains intelligent as well as powerful.

The magic-user character is important in this type of campaign. The villains' advantage is superior strength, both physically and magically speaking. The PCs' advantages are quick wits, the support of the common Furies, and the willingness to use forbidden magic, especially something like Healing.

Again, depending on how realistic the GM wants to be, she may want to give 180 to 216 points for the players to distribute among the nine abilities when creating their characters.

### **Beyond Sherwood Forest**

"In thise Yeare were Dragons seen of many in Englande."

-- The Anglo-Saxon Chronicle

The Robin Hood legend can be somewhat limiting to a role-playing game; everyone knows the ultimate outcome. For the occasional change of pace, give the PCs a problem which has nothing to do with the genre. Perhaps a powerful necromancer has taken up residence in a nearby run-down castle and is flooding the forest and towns with walking undead. Imagine the Sheriff's consternation as he tries to come up with some way to blame this on the outlaws. Imagine him desperate enough to turn to them for help. What is the necromancer's motivation? Perhaps he's trying to find the reincarnation of his lost love. Some puzzled young lady may find herself carried off by undead, or interrogated by witch-hunters who want to know why the dead are so considerate of her, if the PCs do not interfere.

In a world in which magic works, magical creatures such as dragons can indeed be present, though not in great numbers. Furry England has been inhabited by sentient, magic-using creatures for thousands of years -- you'd think in all that time, they'd have cleaned out most of those big scaly pests. Unicorns, their horns highly prized by alchemists, are rare, but they could still exist. Your imagination is all that limits you, but we have a few restrictions to suggest.

- \* Don't allow any magical creatures which resemble humanity, or incorporate human parts, such as centaurs, satyrs or mermaids. If you want magical creatures such as goblins, brownies, pixies, etc., fine, but make them Furry equivalents.
- \* Make a definite distinction between magical animals and magical creatures. Human-like intelligence and the ability to speak should be the dividing factor.
- \* "Magical" creatures may in fact be small magic-using members of an evolved Furry group native to Britain before the Romans came, who are now in hiding -- and simply called brownies, "Wee Folk" or whatever by the dominant population. Or they may actually be magical creatures in their own right. It's up to the GM.
- \* Don't allow any genuine magical Furies or animals as player characters -- you won't believe the headaches it will cause you.

If you decide to supply the world of **Furry Outlaws** with a few of these beasts, consider what relationship each type has with the rest of the world -- especially the PCs. If a ravaging dragon lands in Sherwood Forest, a straight-forward attack by the PCs would be appropriate, though it might not be wise. On the other hand, what if one of the last unicorns in England is being hunted by one of the villains? The outlaws may decide that their responsibility to protect the helpless extends to endangered species.

### Combinations

Ultimately, it is up to you to design your Sherwood Forest. We recommend paying attention to what sort of characters your players come up with. If there are a large number of magic-users, "The Hooded One" approach might best suit them. If they are all gung-ho warrior types, "Saxons Versus Normans" might please them more. Odds are you will have such a mixed bag that it will be best to combine the elements of two or more approaches.

Most of these concepts work well together, linked by the common thread of legend. Our usual favorite is the realistic campaign flavored by strong dashes of the others. One advantage of the realistic campaign is that it does not have a definite closing point, as the cinematic campaign does. However, the cinematic campaign could be combined with "Beyond Sherwood Forest" to extend its life.

## POWERS THAT BE

This section describes important or powerful families, military forces, religious orders, guilds, tribes, and other organizations of Furry England. It includes a few supernatural creatures, significant individuals and sample NPCs.

Basic stats are given for each NPC, plus a list of suggested skills. We encourage you to ignore or alter these as necessary for your own purposes. The "Attack" given means the NPC's attack score with regard to skills he has at the same level as his overall level. "Defense" means his defense in melee combat with the weapon of his choice. These can be raised or lowered as the GM deems appropriate. Damage, Stunning, and Initiative (D/S/I) are given as die rolls.

### Angels

**Brief:** Benign supernatural creatures from some dimension beyond the astral plane, possessed of immortality and magical powers.

**Description:** No stats are included, because angels can be anything the GM needs them to be. We suggest they be Furry versions of traditional angels and that they manifest only on the astral plane, though they may be visible from the material plane. Angels are unlikely to interfere directly with any events taking place in the material world, and usually show up only to give warning, advice, comfort, or teaching. If they have a specific task to accomplish, no mortal is likely to be able to hinder them at it. Only an astrally-traveling magic-user could hurt an angel, and if he is rash enough to do so, simply have the angel send him back into his body with one wave of an ethereal hand... if you are feeling merciful. See "The Astral Plane" at the end of this chapter for more thoughts on astral combat.

It might be possible for a magic-user to trap an angel by using a Binding spell, assuming he can overcome a high magic defense (make it at least 75, but don't feel that 150 is too high). In this event, either other angels will show up to rescue the trapped one, or the angel might be left to slowly wither and die from being deprived of the Light, but in no instance will it accede to any of its captor's demands.

## Archbishop of Canterbury

**Brief:** The Archbishop of Canterbury is the highest-ranking ecclesiastic in England, answering only to the Pope in Rome. He has the power to make or break Church policy in England. Although the PCs may never encounter this personage, the GM needs to be aware of what his policies are, as they will certainly have an effect on the entire island. The Archbishop is also the minister called on to crown the King, giving sanction to his reign, so it is certain that Prince John will be currying favor with him.

Level:	9	Skills
Attack:	-20	Healing
Defense:	N/A	Binding
BD:	23	Expulsion
UD:	60	Protection
MD:	80	Warding
PD:	20	Clairvoyance
HP:	18	Linguistics (Italian, Latin, French)
MP:	70	Lore: Current Events

**Resources:** The Archbishop can theoretically get cooperation from every member of the clergy in England, from the lowliest sexton to the haughtiest bishop. If he doesn't get it, he can have the offender removed from office. He generally wields a lot of influence with the King and the barons as well. Technically, he cannot call on any armed force, but since a recent prior Archbishop (Thomas Becket, now canonized) was assassinated, he has a fair number of unofficial bodyguards, usually Templars (see below). Although the cathedral at Canterbury is not an armed fortress, it is protected by multiple layers of Abjurations against assassins, supernatural creatures, invisible Furies, and astral spies. Finally, his material resources are vast, as wealth garnered from the thousands of pilgrims who visit the shrine of St. Thomas every year can be disposed of as he sees fit.

**Description:** The current Archbishop is a foreigner, Italian by birth. Henry II would have preferred a Norman, but since he was suspected of Becket's assassination, he dared not object to the Pope's choice. He is an elderly fox with white mixed into his red fur, rather short and slightly built, possessing quick, almost nervous gestures, and a razor-sharp intellect. He is an outsider whose main characteristic is enlightened self-interest. As the skills listed above suggest, he is well-educated and extremely curious. He believes that the Church (especially himself) has a right to poke its nose wherever it wishes, but he does this mainly to satisfy his own curiosity; he has some common sense and prefers not to fix things that aren't broken. Though a shrewd, fearless, and opportunistic politician, he is not popular with the xenophobic Norman Furies, whether clergy or secular; therefore he wields less influence than his predecessor. He is not likely to actively support Prince John, though he might hint at being willing to support him in order to gain the Prince's confidence and find out what's going on. If John were to suddenly gain the upper hand, the Archbishop would certainly consent to crown him to avoid unnecessary bloodshed -- especially his own. Likewise, he would support Richard if the king were to return.

**Plot Ideas:** The Archbishop probably won't take a hand either in assisting or in capturing the PC outlaws. However, he is in a position to find out a great many things they need to know, especially concerning John's activities. If they could get to him and convince him it's in the Church's interest, or his own, he might be willing to give them information, especially if it amused him to do so.

## Average Guard

**Brief:** This is a profile the GM can use as cannon fodder. It describes the poor saps working for the Sheriff and other important NPCs.

## Furry Outlaws

Level:	4	Skills	D/S/I
Attack:	20	Hands	3/4/5
Defense:	40	Teeth	3/0/4
BD:	17	Single Weapon	8/6/8 (Med Bladed Pole)
UD:	30	Trigger	8/0/6 (Sm Crossbow)
MD:	27	Bow	6/0/6 (Sm Bow)
PD:	22	Athletic	
HP:	20	Ambush	
MP:	N/A		

Description: Guards can use any of the weapons above, but are often armed with pikes and crossbows. For armor, they use boiled leather, or occasionally chain mail. They can be almost any species, but will be of at least Average build. Avians can be Small or Light, as they are useful as scouts. Aerial scouts will not wear armor, nor be armed with anything heavy.

Morale is an important consideration when refereeing a confrontation with a group of guards. Obvious factors include the number and ferocity of their opponents. Superior weaponry is also daunting: most will break and scatter before the charge of an armored knight, or a flight of arrows fired from good cover. They are also influenced by common superstitions, like the ones surrounding Sherwood Forest. The most important factor to keep in mind is the guards' employer. If he is an inspiring and charismatic leader who treats them fairly, their morale will be high. If he is a harsh and exacting tyrant whose punishments are worse than death, their morale will be high. If he is neither, it will be indifferent at best; worse if they are poorly paid or fed.

Guards come from the yeoman class, which consists of English freeholders and small farmers. They enter a lord's service the same way a knight does: by swearing fealty. Although the stats given above are disparaging, keep in mind that there can be some exceptional individuals among them. Robin Hood's best men were Saxon yeomen.

### Average Knight

Brief: A far more intimidating opponent is the fully armed, fully armored knight on horseback, the medieval equivalent of a tank.

Level:	6	Skills	D/S/I
Attack:	9	Single Weapon	12/5/10 (Lg Thrusting)
Defense:	51	Double Weapon (shield)	10/5/8 (Med Sword)
BD:	20	Hands (in gauntlets)	5/6/5
UD:	41	Thrown Weapon	10/0/6 (Spear)
MD:	38	Mounted Combat	
PD:	24	Athletic	
HP:	26		
MP:	N/A		
EA:	24		

Description: The advantages of the knight are the extra damage he inflicts in mounted combat, the mobility he has while on horseback, and the fact that it's impossible to seriously hurt a Furry wearing as much armor as he does. His weakness becomes apparent if he loses the horse: only a strong Furry can walk or jog in plate armor, and running is impossible. A dismounted knight should have full Encumbrance Adjustment taken from all combat defenses. If he's knocked down, his base defense applies until he gets up, which will take a d6 initiative. Knights are aware of these problems and combat them by armoring the horse too. This is only a partial solution, as the horse must have its legs free if it's to move at all.

A mounted knight is usually of Average or Heavy size. Smaller Furies get knocked off the horse too easily; larger ones have trouble finding a horse which can carry them. On the other hand, an extra-large Furry could be strong enough to carry all that ironmongery into battle without a horse; imagine an armored anthropomorphic rhino charging with a lance and you'll get the idea. This type of knight doesn't get the damage bonus of mounted combat; no biped can get up the kind of momentum a quadruped has.

Most knights are landless vassals in fealty to some lord. Others are mercenary wanderers or "hedge-knights" picking up a living from various tournaments and wars, or by simple highway robbery. A few are landowners in their own right. Guy of

Guisbourne, a prime example of a landless knight, is a bounty hunter of sorts (see below). All knights are expected to have a sense of honor, and even the worst of them are seldom cowards, so their morale will be very high.

Even out of armor, a knight is easily recognized by his proud bearing and his short fur. They keep it short to avoid overheating, or catching it in the armor. Thus, trimmed fur has become a mark of nobility among male Furrries.

### Average Peasant

Brief: The salt of the earth.

Level: 3	<u>Skills</u>	<u>D/S/I</u>
Attack: 26	Single Weapon	6/8/6 (Med Pole)
Defense: 34	Hands	3/4/5
BD: 18	Farming	
UD: 24	Craft ?	
MD: 24		
PD: 25		
HP: 20		
MP: N/A		

Description: Bent with labor, cowed into submission, but still with a spark of resistance alive. Most of them are serfs, that is, slaves in every legal sense, except that they cannot be sold away from the land they were born on. Some are free Furrries, but too poor to belong to the yeoman class. Ungulates are especially common among them, but peasants can be any species. Living and working together in small villages as they do, they tend to be more tolerant of acquaintances of other species than of strangers of their own species. Strangers fill them with suspicion and (if of a higher class) fear. Very few peasants have any idea what's going on outside of a twenty-mile range. All their problems are local problems: the abusive reeve, the witch on the hill, the village priest, the recent blight. The doings of greater Furrries are not their business and they are interested mostly in staying out of trouble. Peasants are indifferently fed and poorly clothed, with shaggy and unkempt grooming. They often share their tiny, crowded huts with domestic animals, and generally live under conditions that foster epidemics of plague, cholera, and smallpox.

Peasants can be useful to the outlaws by supplying them with food other than venison (you can starve to death on a diet of pure protein) and clothing and other goods, and by hiding them in time of need. They aren't likely to have useful information, nor fight effectively against armed and trained guards. Once they learn that the outlaws are willing to help them, they may react with grim loyalty, with pathetic gratitude, with constant, annoying pleas for more help, or possibly with hostile suspicion.

Plot Ideas: Introduce the peasants by giving the outlaws an opportunity to rescue a young poacher from bullying Foresters or the Sheriff's guards.

If the PCs keep themselves popular with the peasants, they will go a long way toward maintaining their safety. If however, they make enemies among them, the reward the Sheriff posts for information leading to their capture will prove very tempting. The PCs may find a village once safe for trade and gossip has become an ambush waiting to happen.

### Average Warhorse

Brief: Warhorses are trained to fight even when their riders are dismounted.

Attack: 10	<u>Skills</u>	<u>D/S/I</u>
Defense: 40	Hooves	8/0/8
BD: 10	Teeth	4/0/4
UD: 25		
MD: 10		
PD: 36		
HP: 50		
MP: N/A		

Description: The problem with warhorses is they aren't very discriminating. Their owner is the only creature they know not to attack. Especially in a battle situation, a warhorse who has lost its rider is likely to strike out at friend and foe alike, unless someone really good at Horsemanship can get it under control.



Plot ideas: When the PCs have downed a knight and think they've got him helpless, hit them with one of these babies.

### Bishop of Hereford

Brief: Possibly the deadliest enemy the PCs could have, His Grace the Bishop is a powerful sorcerer and a subtle, ambitious schemer, hated and feared throughout England.

Level:	8	Skills
Attack:	-16	Aura
Defense:	N/A	All Abjurations
BD:	20	All Dominations
UD:	55	Alteration: Invulnerability
MD:	75	Linguistics (Latin, French)
PD:	18	Poison
HP:	22	Ambush
MP:	64	Lore: Mythology

Resources: His Grace practices forbidden magics in secret. In particular, he uses Summoning to have traffic with the powers of Darkness, who gleefully inform him of what his enemies are up to and hint at great secrets they could tell. The Bishop has more than once dispatched demons to assassinate a political rival. So far, his powerful will has saved both his soul and his sanity from the clutches of these creatures. He has an apprentice (see "Lady Alicia" under "The Fitzwalters"), unaware of his darker secrets, who would use her abilities to defend him. Through Domination and a skillful use of blackmail, the Bishop has built up an impressive network of spies throughout England and France. He has ignored King Harry's laws against private armies, and always has plenty of armed Furies, from mere guards to Knights Templar (see below) on hand. Their willingness to die in his defense is indicative either of great loyalty, or of what he would do to them if they failed him. His bishopric is a rich and fertile one, and he is always willing to tax it as much as necessary or possible. Finally, he lives in a walled abbey in Hereford which is easily defended, though not as strong as the usual Norman castle, and which has multiple Abjurations cast against armed invaders and astral spies.

Description: A cold-eyed white leopard, tall and impressive, with a narrow face; wears yellow, white and gold even when not in his robes of office. His favorite pastime is to stare at any given Furry, whether friend or enemy, and imagine what he'll do to him once his aims

are accomplished. The aims of His Grace are simple ones: more land, titles, wealth and power for him, more lords and ministers coming to beg his favor, more commoners cringing at the sound of his guards' boots kicking their doors down... ultimately, he'd like to see himself as Archbishop of Canterbury, in control of a weak or feeble-minded king, and de facto ruler



of the Angevin Empire. Prince John is not feeble-minded, but he's easier to manipulate than the headstrong Richard... and there's always Domination, or the subtle use of a mind-altering poison to consider. But first it's necessary to get the Prince on the throne, and himself appointed Archbishop.

Though crafty and ruthless, the Bishop has two weakness. One is his feline vanity, which sometimes causes him to overstep himself. The other is his apprentice, the Lady Alicia. The Bishop is as close to being in love with her as his evil heart will permit. So far, he has kept himself from showing any sign of it, lest he frighten her away prematurely.

**Plot Ideas:** His Grace should be introduced into the campaign after the PCs are fairly well established in Sherwood, and their reputation is known. One good method would be to have a few peasants in his bishopric come to Sherwood to beg the outlaws for help, as the taxes are literally starving them to death. Once the outlaws have locked horns with the Bishop's tax collectors, His Grace himself may take an active hand in hunting them.

## **Demons**

**Brief:** Malefic supernatural creatures from some dimension beyond the astral plane, possessed of immortality and magical powers.

**Description:** Demons can be literally whatever the GM wants them to be, whether huge fire-snorting horned creatures, nasty taloned little imp-like things, purely astral evil-breathing spirits, or Lovecraftian pools of tentacled slime. Hell is a big place and can contain any imaginable evil. We suggest that you do not make them overwhelmingly powerful. Supernatural threats should not be a big factor in *Furry Outlaws*. In fact, demons should not be present in the material world at all unless summoned by a sorcerer.

All demons by definition are capable of astral travel. Astral travel differs from astral projection in that the physical body goes along with the soul. All demons are malicious. None of them can be trusted. They will bargain their services to mortal sorcerers, but the sorcerer had better have some way of holding them to their end of it, and of making sure they don't return to torment, corrupt, or carry off his soul.

## **Sample Demon**

**Brief:** The demons which do business with His Grace, the Bishop of Hereford.

Level:	4	<b>Skills</b>	<b>D/S/I</b>
Attack:	10	Claws	6/2/6
Defense:	50	Teeth	3/0/4
BD:	25	Athletic: Flying	
UD:	40	Astral Travel	
MD:	38	Possession	
PD:	65	Ambush	
HP:	30	Acrobat	
MP:	28		

**Description:** These demons are small, nasty, imp-like creatures. They have razor-sharp talons which secrete a inflaming poison. This poison does no damage of its own, but prevents any wound inflicted by the demon from healing without magical assistance (see Expulsion). They are immune to their poison, and to most earthly substances. They have evil leering faces, matted blackish fur, and four limbs plus bat-like wings; thus are distinguishable from normal evolved creatures, who only have four limbs total. Distinguishing them further, they often run about on all four legs, which no civilized Furry would do beyond the age of three. They are very agile and good at hiding.

The magical feats these demons are capable of should be treated as magic spells when it comes to casting time and mana cost. Therefore, though a demon can dematerialize into the astral plane whenever he wishes, it takes him a full minute to do, during which time he can be attacked. As with astral travel, these demons take their bodies with them when they possess someone. If an Expulsion is attempted, the possessing demon will try to manifest physically before being dragged out of the possessed Furry's body, effectively killing the victim (and itself).

### Dragons

Brief: Gigantic magical reptilian creatures.

Description: Creatures as terrifying and destructive as European dragons reputedly are cannot be tolerated by creatures as numerous, intelligent, and well-organized as the Furies of medieval England. One or the other is bound to get the upper hand, and thus it is that dragons are almost never seen in Furry Christendom anymore. A few of them live under frozen mountains in the Netherlands, a few more in the sea, and at least one in the deep lochs of Scotland. They sleep for years at a time and wake only to eat whatever they can find, usually cattle or deer in large quantities, and the occasional Furry. Only the oldest among them still keep treasure hoards, weave magic spells, and converse intelligently with mortals. The rest have degenerated into savagery.

A really ancient dragon can use most spells listed in the skill list, and the GM may want to invent a few more. Though these creatures are rare, some individuals among them are incredibly powerful and should be limited only by the GM's imagination and needs. These dragons should be able to use spells at 10th level at least.

Land-dwelling dragons can fly, despite their size, by generating hydrogen gas internally, and using their wings for propulsion and steering. The gas ignites when exhaled, thus enabling them to breath fire. A dragon of this sort can be anywhere from six feet to 150 feet long, depending on age.

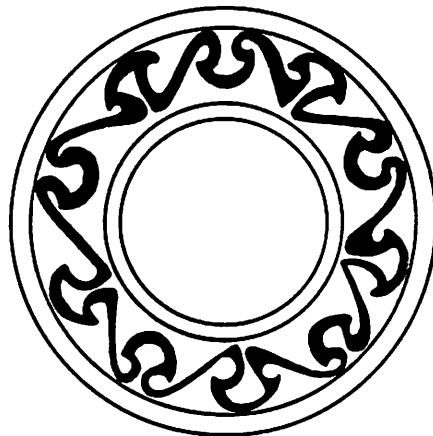
Water-dwelling dragons are wingless and breath mist instead of fire. Large ones breath it in sufficient quantity to cause ships to get lost or run aground. Water dragons do not have gills, but can go without breathing for a long time. Sometimes they hide in caverns underwater where air is trapped, or bury themselves in the mud at the bottom and go dormant for months. These dragons can reach lengths of 500 feet. The larger ones (200+) cannot leave the water, and the smaller ones prefer not to, as they are very slow and clumsy on land.

All dragons are very difficult to kill, especially as they get older. Their thick, iron-hard outer scales are impossible to penetrate with mundane weapons, and they are immune to extremes of heat and cold. Generally it takes a concentrated effort by several warriors armed with weapons especially enchanted for the purpose of dragon-slaying, backed up by at least one powerful sorcerer to counteract the dragon's breath, to take out a good-sized one. Even so, the mortals are likely to sustain heavy losses to the dragon's powerful jaws and shearing talons. If the dragon is intelligent enough to take out the sorcerer first, or worse, if it is a spell-caster itself, the GM can probably kiss its attackers good-bye. Small dragons are less tough, lack the ability to breath fire or mist in any harmful quantity, and can be killed with normal weapons, but they are faster and more vicious than their elders. Finally, unless its attackers have it cornered, a dragon can always take to the air or to the water and make its escape.

These are generalizations. Here are some suggested stats for various dragons.

#### Small Land Dragon

Attack:	-20	Skills	D/S/I
Defense:	80	Claws	8/4/8
BD:	17	Teeth	10/0/8
UD:	70	Ambush	
MD:	25	Athletic: Flying	
PD:	36		
HP:	50		
MP:	N/A		



### Large Land Dragon

Attack:	-20	<b>Skills</b>	<b>D/S/I</b>
Defense:	60	Claws	15/10/12
BD:	17	Teeth	20/0/12
UD:	50	Fire breath	30/0/ once per combat
MD:	50	Ambush	
PD:	75	Athletic: Flying	
HP:	250		
MP:	N/A		

### Ancient Land Dragon

Attack:	-35	<b>Skills</b>	<b>D/S/I</b>
Defense:	60	Claws	15/10/12
BD:	17	Teeth	20/0/12
UD:	50	Fire breath	30/0/12
MD:	100	Ambush	
PD:	75	Athletic: Flying	
HP:	300	Aura	
MP:	75	All Dominations	
		All Elementals (except water)	
		All Necromancy	
		Linguistics	

### Small Sea Dragon

Attack:	-10	<b>Skills</b>	<b>D/S/I</b>
Defense:	70	Claws	8/4/8
BD:	17	Teeth	10/0/8
UD:	60	Ambush	
MD:	25	Crushing (Creatures)	
PD:	36	Athletic: Swimming	
HP:	75		
MP:	N/A		

### Large Sea Dragon

Attack:	-20	<b>Skills</b>	<b>D/S/I</b>
Defense:	60	Claws	15/10/12
BD:	17	Teeth	20/0/12
UD:	50	Crushing (Ships)	
MD:	50	Ambush	
PD:	90	Athletic: Swimming	
HP:	500	Mist breath	
MP:	N/A		

### Ancient Sea Dragon

Attack:	-35	<b>Skills</b>	<b>D/S/I</b>
Defense:	60	Claws	15/10/12
BD:	17	Teeth	20/0/12
UD:	50	Crushing (Ships)	
MD:	100	Ambush	
PD:	90	Athletic: Swimming	
HP:	600	Mist breath	
MP:	100	All Elementals (except Fire)	





## Druids: Herne the Hunter

**Brief:** Druids in general are secret practitioners of pre-Roman paganism. Sometimes they are skilled magic-users in touch with ancient non-Christian spirits; sometimes they are mad or ignorant hermits uncertain whether they are worshipping ancient gods or Christian devils. The being calling himself Herne the Hunter is a powerful magic-user living deep within Sherwood Forest, who may or may not be possessed by the spirit of the Horned God.

Level:	8	Skills
Attack:	-12	All Divinations
Defense:	70	Healing
BD:	24	Alteration: Speech
UD:	60	Alteration: Visibility
MD:	70	Unarmed Combat skills
PD:	23	Gathering
HP:	23	Tracking
MP:	60	Ambush

**Resources:** Herne's allies are the animals living in Sherwood. Only a few larger ones (bears or wildcats) would fight to defend him; the rest watch for intruders, give warnings, or carry messages. Herne's safety lies mostly in concealment and secrecy. Very few are aware that he exists, and fewer still know where to find him. If Herne really is possessed by the Horned God, regularly or intermittently, the deity would probably extend his protection if necessary. What that protection entails is up to the GM.

**Description:** A being possessed of simple, yet impressive dignity, Herne is an ancient stag with a patriarchal rack of antlers. He moves slowly and with great deliberation, yet if you look away even for a split second, he could be gone when you look back, and you'll never know where. He speaks very little, always to the point, and always from the heart. Herne's function is that of one of the last ties to a simpler time, when evolved Furies still remembered that they are related to animals. He is not exactly a compassionate Furry, yet if anyone comes to him in desperate need, he will probably help simply because the deed is there for him to do. He may or may not exact payment; if he does, it will not be beyond the Furry's means. This payment will not be money, which he has no need of, but it may involve some sort of task or favor.

Herne lives in a cave with a bracken wall built up in front of it to look like part of the hill. His furnishings are simple, but include a full

range of alchemist's equipment. Though several animals make their homes here, notably a large, semi-intelligent raven named Macha, the place is always scrupulously clean. Outside, Herne is careful not to leave tracks or any other sign of habitation, though he occasionally has a fire going. Herne has several other hiding places to which he can retire if his usual home is discovered. His caution is not paranoia: if the authorities were to find out who he is and what he is capable of they would certainly sentence him to death.

**Plot Ideas:** When the PC outlaws first come to Sherwood, Herne will be aware of their existence long before they are aware of his. He might study them for days or even weeks before deciding whether or not they can be trusted, so as GM, keep tabs on what they are doing. Actions that would prejudice him against them would be: hunting for sport, killing for no good reason (self-defense or defense of others is a good reason), and generally bullying those weaker than themselves.

If he decides they can't be trusted, he will avoid them. If they actively disturb him, he will take steps to drive them out of the area. Toward this end, he could make an herbal potion, a mere whiff of which could send the characters to sleep or make them puke their guts out. He could also send his animal friends to harass them and make their lives miserable.

On the other hand, if the PCs are all that Furry outlaws should be, Herne will let them see him once in awhile. For dramatic effect, these sightings should be brief and mysterious: a stag glimpsed through a tangle of leaves, with the sun at his back to hide his face and heighten his presence, before disappearing. Characters with the skill of Aura may sense the spirit of the god, if he is present. Herne will generally only show up if he has something to communicate: he may say a few words, or leave some sign or symbol behind. Through dreams, divination, divine possession, or warnings from his animal friends, Herne is usually the first Furry in Sherwood to be aware of danger, or changes to come. He can be an invaluable ally.

Finally, Herne is the keeper of the sword Albion, an ancient, magical blade with a reputation to rival Excalibur. If he deems one of the PCs truly worthy to be the Hooded One, divinely appointed protector of the helpless, he may bestow the blade upon him, or her.

## **The Faerie**

**Brief:** If as GM, you decide to include Faerie in your campaign as actual immortal, magical creatures (instead of mortal, magic-using Furrries of a pre-Roman culture), here are a few ideas.

**Note:** The French word "faerie" was not used in England until the Tudor period. In the 1190s, the Old English "elf" was prevalent. We are using "faerie" because in the 20th century, an elf is a specific, human-like creature, while "faerie" can be applied in general.

**Description:** These creatures resemble small, wild-looking Furrries, especially Avian, Mustalids, and Rodents. In general, the Faerie are capable of working Alteration or Illusion magics, specifics varying between individuals. The more powerful among them can work Domination, Elemental, or Enchantment magics as well. They may be encountered in either the material or the astral plane. If the GM so desires, some of them may actually live on the astral. It is beyond the scope of this work to detail every variety of Faerie, but here are some general descriptions.

- Asrai:** Small, delicate female fairies who melt away into water when captured or exposed to sunlight.
- Brownies:** Domesticated versions of Pixies: less mischievous and more helpful.
- Kelpie:** Scottish water fairy, also a shape-changer. They enjoy turning into horses and letting unsuspecting mortals catch and mount them before dashing back into the water. Usually the mortal will only suffer a ducking, but some kelpies are malevolent and drown their victims.
- Knockers:** A variety of goblin which inhabits the tin mines of Wales, Devon and Cornwall. They are generally friendly toward miners and make knocking noises to indicate rich veins of ore.
- Leprechauns:** Industrious pranksters, sometimes glimpsed under hedges cobbling a single shoe (never a pair). They tend to hoard shiny things (like gold coins) in hidden crocks, raid wine cellars, and take wild rides in the moonlight on sheepback.
- Pixies:** Very small mischievous Furrries who delight in stealing ponies for wild rides across the moors, twisting their manes into elf-knots. They are sometimes helpful, threshing corn for farmers in exchange for bread and cheese.
- Pooka:** A shape-changing Furry from Ireland, fond of a good party. Temperament varies among individuals; some are friendly, others are tricksters.
- Redcap:** One of the most evil of goblins, these creatures haunt old, ruined castles waiting for lone victims seeking shelter. Their caps are re-dyed with blood.
- Selkies:** These shy creatures are actually mortal Furrries of the seal variety. Since they are not effective land-dwellers, nor part of any undersea civilization, they tend to be nomadic, living the same way actual seals do. Being isolated from other Furry societies, they are much maligned, misunderstood, and persecuted. Their only tools are made of horn and bone, since metal is too heavy and wood doesn't last long in sea water. Having no other art to turn their attention to, they are accomplished magic-users. These are not recommended as player characters, as their hind limbs have not developed much more than those of real seals.

**Spriggans:** Small, dour, grotesque creatures with the ability to inflate themselves into (apparently) monstrous forms, much like blowfish. They are thieving, destructive villains who cause all manner of nasty mischief.

### The Fitzwalters

**Brief:** A typical noble Norman family, hereditary Earls of Huntingdon.

#### Hugh Fitzwalter, Earl of Huntingdon.

Level: 7	Skills	D/S/I
Attack: 2	Single Weapon	12/6/10 (Two-Handed Sword)
Defense: 68	Thrown Weapon	10/0/6 (Spear)
BD: 18	Bow	10/0/8 (Longbow)
UD: 53	Mounted Combat	
MD: 46	Double Weapon: Shield	8/4/10 (Med Sword)
PD: 14	Tracking	
HP: 24	Athletic	
MP: N/A	Lore: Current Events	

**Resources:** The Earl can call on 300 guards, fifty squires, and twenty knights in fealty to him. He could raise a fighting force of about a thousand in an emergency. The guards do not have outstanding morale, as the Earl is a less than inspiring leader. He has the services of a loyal and effective wizard (see "Auld Kendall" below). Huntingdon is a medium-wealthy estate and the Earl's personal coffers are well padded. Huntingdon Castle is a strong Norman fortress. However, the Abjurations cast to protect it back when it was built were disturbed during a renovation project and have failed.

**Description:** The Earl of Huntingdon is a thorough Norman, a bluff bully of a lynx, rather large and overweight for his species. He is enough of a snob to refuse to learn English, the language of peasants, insisting that everyone in his household speak Norman French. His intolerance stems from an inability to learn or accept anything new, and a fear that this inability will be discovered. He has a few good qualities, including a code of honor to which he rigidly holds himself, a strong sense of justice toward those of his folk who are loyal to him (so long as they remember their place), and a genuine love for his cubs.

Fitzwalter's loyalty to King Richard is absolute. This is not because of Richard's charisma or any friendship between them, but simply because Richard is the rightful King. "Do things the way they've always been done" is Fitzwalter's motto, and his greatest flaw is a lack of imagination. He has a son, William, who is with Richard in the Holy Land. His oldest daughter, Elora, has been married off to a northern baron. His youngest daughter Alicia (see below) was thus freed from the obligation of marriage and is off studying magic with the Bishop of Hereford, preparatory to either entering the service of the Church, or to replacing her father's ancient wizard retainer. Fitzwalter was not happy to let her go, but can refuse his youngest child almost nothing. Fitzwalter also has an illegitimate cub named Geoffrey by a Saxon mistress. Fitzwalter provided for his education and secured him a place in the Royal Foresters (see "Geoffrey the Bastard" under "Royal Foresters").

**Plot Ideas:** Prince John is likely to demand Fitzwalter's support, and Fitzwalter, who is not known for his tact, will resoundingly refuse to give it. He might be rash enough to publicly denounce John as a traitor. John will have to eliminate the bluff Earl and place Elora's husband, who is secretly a supporter of John's, in charge of Huntingdon. What will the outlaws do if they get wind of the plot?

#### Alicia Fitzwalter

Level: 5	Skills
Attack: 11	Abjuration: Warding
Defense: N/A	Abjuration: Protection
BD: 15	Alteration: Light
UD: 35	Alteration: Shield
MD: 49	Lore: Mythology
PD: 21	Linguistics (English, Latin, Norman French)
HP: 19	Craft: Spinning, Weaving, Embroidery
MP: 39	

**Description:** A dainty lynx miss who takes after her late mother rather than her thick-headed father, whom she has wrapped around her finger. She possesses her father's good qualities (honor and courage) but mixes them with passion, imagination, and common sense. Living with her maids in a Hereford convent, she takes lessons in magic from the Bishop, grateful to have escaped her sister's fate. Alicia is ignorant of her mentor's dark secrets and assumes him to be an honorable, if somewhat cold, ecclesiastic, while he is careful not to let her see under the mask. She has some inkling of his passion for her (she's not blind) but she is unaware of the extent of his obsession, so trusts him to control himself.

If Lady Alicia were to learn of the Bishop's crimes and ambitions, she would certainly flee from him. As she possesses even more than the usual feline curiosity, she's bound to find out sooner or later.

**Plot Ideas:** If Alicia were to run away with a player character, the Bishop would pursue the two of them to the ends of the earth to exact a terrible revenge.

#### Auld Kendall

Level: 7	<b>Skills</b>
Attack: -2	All Elemental magics
Defense: N/A	Alteration: Force
BD: 14	Alteration: Shield
UD: 42	Herbal
MD: 62	Medicine
PD: 12	Poison
HP: 13	Lore: Mythology
MP: 52	Linguistics (English, Norman French)

**Description:** The Earl's wizard is an ancient Saxon retainer of raven descent, grumpy, crusty, and as hidebound as his lord. He firmly believes that the young should respect their elders, the peasants should obey their betters, and that the world is a great deal more poorly managed than it was in his day. Part of his ill-temper can be blamed on rheumatoid arthritis, which leaves him too crippled to fly, despite his best efforts in the field of Herbalism. Aside from his poor health, he is an effective magic-user and would defend Huntingdon Castle to the best of his ability.

#### **The French**

**Brief:** The King of France, a brilliant young politician, is intent on breaking up the Angevin Empire, which includes two-thirds of his nominal kingdom, and on avenging himself on Richard Lion-Heart.

#### King Phillip "Augustus" II

Level: 5	<b>Skills</b>	<b>D/S/I</b>
Attack: 5	Aura	
Defense: 50	Double Weapon	8/4/10 (Med Swords)
BD: 20	Mounted Combat	
UD: 40	Ambush	
MD: 55	Clerk	
PD: 19	Navigator	
HP: 26	Lore: Current Events	
MP: 45	Linguistics (French, Latin, Italian, Arabic)	

**Resources:** France is a reduced kingdom, but Phillip is a strong king, and can command his vassals ably. He could muster an army numbering 30,000 in a very short time. Additionally, many in Richard's continental provinces consider themselves French and feel more loyalty to Phillip than to the English-Norman king. Phillip also has recourse to some of the most capable wizards on the continent, whom he is able to pay very well. Naturally, his castle on the Isle de la Cite in Paris is well built and well protected, both magically and by mundane means.

**Description:** Phillip II is called "Augustus" by his admiring courtiers, who compare him to the greatest of the ancient Roman emperors. In 1189, he talked Richard (then Prince Richard) into rebelling against his father, Henry II, thus fomenting civil war in the Angevin Empire from behind the scenes. He might have quietly taken the Angevin Empire apart in Richard's absence, but unfortunately, he had earlier sworn an oath that he would take part in the Crusade too (it was a popular thing to

## ***Furry Outlaws***

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do) and he had to keep his word, or be considered a traitor to all Furry Christendom. However, Phillip will be back within a year, pleading illness.

Phillip is a lion just old enough to have grown his dark mane, strong enough to wear heavy armor into battle, and quick enough to use two swords at once. That he is well educated can be seen from the skills listed above. He is also a minor magic-user, with a skill which makes him an excellent judge of character.

Politically, Phillip is bound to oppose the Plantagenets, whose empire is a threat to his very kingship. Personally, he detests Richard, who bullied him when they were both cubs, and who recently broke his engagement to Phillip's sister. Phillip will offer some support to Prince John in order to spite Richard, but of course he does not want John controlling France either. He will give John a fighting force of about ten thousand if John agrees to swear fealty to him, which John, an accomplished oath-breaker, is willing to do. He will throw the full weight of his army behind John only if the Prince were to sign the French provinces over to him, and John will consider this too high a price to pay. The rest of Phillip's schemes will run toward ruining both Richard and John.

Plot Ideas: The outlaws are not likely to encounter Phillip personally, as he prefers to remain behind the scenes, in the early part of the game. However, when Richard returns, if the PCs join him for his war in France, Phillip will be their main adversary.

### **Squire Chatillon**

Level: 6	Skills	D/S/I
Attack: 4	Single Weapon	10/4/8
Defense: 56	All Unarmed Combat skills	
BD: 28	Trigger	
UD: 46	Acrobat	
MD: 43	Ambush	
PD: 19	Sleight-of-Hand	
HP: 22	Lock-picking	
MP: N/A	Poison	

Resources: Chatillon is Phillip's most trusted agent in England, and as such can command any other French agent, after identifying himself by means of a password. He does this only to pass messages or arrange ambushes. French agents in England are not numerous compared say, to the Bishop of Hereford's spies. Although landless, Chatillon has plenty of money, supplied by Phillip for the purpose of subverting whoever needs to be subverted.

Description: A dashing, flamboyant, and charismatic courtier of Mink descent, Chatillon began his career as a French spy by becoming one of Henry II's personal squires. He was instrumental in poisoning the atmosphere between Henry and his rebellious sons, and saw to it that much of their personal correspondence went astray. By means of his charm, and by the discreet removal of certain rivals, he has wormed his way into Prince John's confidence. He is aware of John's plans and encourages him in them, knowing that at worst, John will succeed and Phillip will be facing a less effective enemy than Richard, and at best, John and Richard will destroy each other.

Chatillon's seeming carelessness and gaiety mask his deadly purposes effectively. For further protection, he wears a charm enchanted with Aura, which projects the frivolous persona he has adapted. To see past this charm, a magic-user would have to overcome a defense of 70. Chatillon is loyal to Phillip, but not incorruptible. He is too clever to be without self-interest. A hefty bribe and a guarantee of safety might persuade him to change sides. Phillip is aware of this, and makes certain to pay him more than most Furies could possibly afford.

Plot Ideas: When news of Richard's capture comes in, Chatillon will receive new orders: Find out if John intends to ransom Richard. If he does, intercept the ransom and bring it to Phillip. If he does not, get proof of his intentions, which Phillip can later use to blackmail John, or to ruin him in the eyes of his subjects. Of course, John does not intend to ransom Richard, but suppose Chatillon finds out that the PC outlaws are accumulating funds for that purpose? It might not be beyond the clever mustalid's ability to ingratiate himself with the outlaws and intercept the ransom.



When and if John and Phillip form an alliance, Chatillon will be the most likely choice of messenger between them. The outlaws could learn a lot if they catch him at the right time and are persuasive in getting him to talk. (Of course Phillip could have a wizard use Summoning to bring Chatillon straight to him, if necessary -- but that's not helpful to the plot. Think of a reason why he might not).

## **The Germans**

Brief: If the PCs attempt to rescue Richard from captivity, these are the main NPCs they will be up against.

### Emperor Henry VI Hohenstaufen

Brief: King of Germany and Emperor of the Holy Roman Empire. He is, or will be, the one holding King Richard prisoner.

Level: 6	Skills	D/S/I
Attack: 8	Single Weapon	8/3/6 (Sm Sword)
Defense: 52	Unarmed Combat	
BD: 17	Mounted Combat	
UD: 42	Consultation	
MD: 56	Lore: History	
PD: 15	Lore: Current Events	
HP: 19	Linguistics (German, Italian, Latin)	
MP: 46		

Resources: Henry VI came to the throne when Imperial power was at its height. He rules over all of Germany and Austria, all Italy except for the Papal states, and the islands of Corsica and Sardinia in the Mediterranean. Armies, wealth, and fortified castles are at his disposal, along with the skilled sorcerers of the region, notably Baldwin (see below). Vast though his territories are, he must always be on the watch for rebellion among the contentious princes of Germany, and internal squabbles are constantly siphoning his resources.

Description: Though of Lupine blood, Henry VI is physically weak and sickly, not strong enough to wear heavy armor into battle. He is a young wolf with reddish-brown fur, who will not live past the age of 32. He is a serious, brooding, and exceptionally ruthless Emperor, well educated, even slightly in the Art Magic.

The King of Germany is traditionally elected by and from among the princes of Germany. In 1125, rivalry began between two great families, the Hohenstaufens (wolves) of Swabia, and the Welfs (lions) of Saxony. Henry's father, Frederic I, was elected in 1152. Frederic brought most of Italy under his control in defiance of the Papacy, crushed his enemy-vassal, the Duke of Saxony, and forced the German princes, prior to his death, to elect his eldest son Henry to the throne. Henry VI succeeded in 1190 when his father was killed on the Third Crusade. He was married to Constance, heiress-presumptive of Sicily, and expected to add that kingdom to his Empire. However, while Henry was busy crushing a revolt by the Duke of Saxony, the king of Sicily died and another noble, Tancred of Lecce, became king. Richard the Lion-Heart gave his support (in passing, as it were, on his way to Acre) to Tancred, thereby pissing off Henry VI.

Henry VI is not popular in his kingdom. The Duke of Saxony, Henry the Lion, is still stirring up trouble. When King Richard gets captured and delivered to Henry VI, the Emperor will gain a great advantage: Richard is Henry the Lion's brother-in-law. For this among other reasons, Henry VI will not release his royal captive without a huge ransom from England and complete submission by Henry the Lion.

Henry VI is keeping Richard in a barred upper story of the castle of Triffels, perched on a rocky crag in Bavaria. Richard is surrounded day and night by a guard of burly German soldiers, and magically bound into his quarters by an Abjuration cast by a powerful sorcerer (Baldwin, below).

### The Sorcerer Baldwin

Brief: The ablest wizard in northern Europe, the head of Germany's Wizards' Guild, and personal ally of Henry VI.

Level:	12	Skills
Attack:	-57	All Abjurations
Defense:	N/A	All Dominations
BD:	23	All Enchantments
UD:	93	Craft: Writer
MD:	115	Linguistics (German, Latin)
PD:	29	Lore: History
HP:	23	Lore: Mythology
MP:	105	

**Resources:** As head of the German Wizards' Guild, Baldwin can command the obedience of any apprentice or journeyman (see Wizards' Guild) and can expect cooperation from most German wizards. As Henry's chief advisor, he wields political influence as well. If that doesn't make him heavy enough, he's one of the richest individuals in Germany, and can afford a private army.

**Description:** A dry, spare, serious reptile about six feet tall with hunched shoulders, he tends to loom over everyone. Baldwin is primarily a scholar and a writer of treatises on the Art Magic. His bitterest enemy is the Papacy, which dares dictate to him what he can teach, learn and write, and which once excommunicated him over the matter of his practice of Domination. Baldwin was the chief advisor to Henry VI's father before him, and was instrumental in Frederick I's conquest of Italy, which surrounded and cut off the Papal States. His loyalty to Henry VI is based on mutual self-interest: Henry gives him protection from the Church, total control over the Wizards' Guild, and money to publish books and build libraries and universities devoted to the Art Magic. In exchange, Henry gets the services of the most powerful wizard in northern Europe.

It is Baldwin's binding spells which keep Richard prisoner against Hubert Walter's attempts to summon his King (see "Hubert Walter"). To undo these bindings, a magic-user must overcome a magic defense of 115. Failing that, someone's going to have to go physically disrupt the runes of binding on Richard's prison. This could prove difficult, as Baldwin might also place Warding spells to warn him if anyone disturbs the Binding.

### Guy Of Guisborne

**Brief:** A landless knight who makes his living as a bounty hunter.

Level:	7	Skills	D/S/I
Attack:	-3	Single Weapon	10/5/8 (Med Sword)
Defense:	58	Double Weapon	8/4/10 (Med Sword)
BD:	15	Thrown Weapon	10/0/6 (Spear)
UD:	48	Trigger	8/0/6 (Sm Crossbow)
MD:	47	Mounted Combat	
PD:	25	Tracking	
HP:	26	Ambush	
MP:	N/A	Athletic	

**Resources:** Guisborne is well acquainted with the Sheriff of Nottingham, who will sometimes loan him soldiers for a mutual purpose.

**Description:** A canine of Rottweiler descent, Guy of Guisborne is a despicable fellow from the Continental provinces. He is in fealty to no one, possibly because no one wants him. Though an accomplished jousting, Guy eschews tournaments because they involve fair fights. He prefers to go after outlaws, who are usually smaller than he is, and who fetch a fair price, dead or alive. Guy will not always be encountered in armor on horseback, as he sometimes disguises himself as an outlaw or lowborn catiff, the better to track his prey to its lair. Nothing disguises arrogance like his for long, however.

Guisborne has been on Crusade, where he fought savagely, but without any recognition or reward. He will return with what's left of Richard's knights long before Richard himself does. Guy of Guisborne is typical of the kind of scum who would fight for Prince John simply for the rewards that the Prince is offering.

**Plot Ideas:** Guisborne is bound to come after any PC with a sufficient price on his head, but he won't be stupid about it. If he plunges into the forest alone, he'll either find nothing, or he'll find a whole nest of outlaws and lose his life. He might try

luring them out with a bunch of soldiers disguised as merchants, rich clothing covering their mail, ambling down the road through Sherwood.

## Gypsies

**Brief:** Wandering tribes from the Indian subcontinent, mistakenly thought to be from Egypt, hence the name Gypsies. In the real world, they don't actually appear in England for another two hundred years, but we're stretching the point to make them available as player characters.

**Resources:** Almost nothing: their protection lies in their magical ability, mobility and clan loyalty.

**Description:** Gypsies survive as itinerant metal-workers, magic-users, fortune tellers, entertainers, and thieves. Their customs, culture, language, and religion are all their own, generally uninfluenced by the societies through which they pass. An individual tribe of Gypsies is often comprised of a single species. They can be any species, but tend to be Avians, Mustalids, Reptiles, Rodents, or Ungulates. As heathens, it is illegal for them to practice magic, but they pay no attention to the law except to run from it. Many layers of society who cannot afford the services of respectable wizards turn to the Gypsies for help. Gypsies are usually careful to practice only Illusion and Divination magics, since these are considered relatively harmless. There are a few among them who are capable of working the higher magics, but if that fact were public knowledge, there would be a concentrated effort to wipe them out of existence.

## King's Justiciar

**Brief:** William Longchamp, Bishop of Ely, was appointed by King Richard to manage England for him in his absence.

Level: 6	Skills	D/S/I
Attack: 10	Unarmed Combat	
Defense: 51	Thrown Weapon	12/0/6 (Spear)
BD: 22	Single Weapon	12/12/10 (Mace)
UD: 41	Linguistics (English, Norman French)	
MD: 45	Athletic: Running	
PD: 30	Tracking	
HP: 28	Clerk	
MP: N/A	Lore: History	

**Resources:** King Richard made his barons swear to obey Longchamp, and there is always the possibility that some of them will actually do so. Richard's personal vassals, those few knights who did not go on Crusade with him, will certainly obey and protect the Justiciar. The Wizards' Guild in London will generally be willing to cooperate with him where magical matters are concerned, especially against the threat of an armed invasion of London. Perennially short of money though the government is, Longchamp could raise some from his bishopric if necessary. (Ely is a swampy district about seventy miles north of London). Currently, Longchamp is living in the Tower of London, which is state-of-the-art as defensible castles go, and has multiple layers of Abjurations cast to protect it from various threats and to keep prisoners, if any, inside.

**Description:** William Longchamp is a well-meaning but rather inept equine who would rather be either out hunting or buried among dusty old history books than trying to run a kingdom. He has all the day-to-day tedium of paperwork and decision-making, with none of the grandeur and ceremony of kingship. Though honorable and conscientious, he is naive and has no stomach for leadership. The barons keep him busy with ridiculous or invented grievances while they run roughshod over the kingdom, harrying peasants, looting towns, and fighting each other. Richard appointed Longchamp, ironically enough, because he could trust him not to take advantage of the situation. Longchamp considers himself a friend as well as a loyal subject of King Richard and will certainly not betray him. Prince John knows better than to even ask. When John has sufficient force to attack openly, Longchamp will be in charge of the resistance. Despite his political inability, Longchamp is a great Furry to have on your side in a fight. He's very strong (34) and could kill a lesser Furry with a single blow from his horny fist. When he swings his spiked mace in battle, the results don't even bear thinking about. His ungainly bearing, recent tonsure, and close-trimmed roan fur suggest that he hasn't been a bishop very long.

**Plot Ideas:** The Sheriff of Nottingham often uses the outlaws as an excuse to demand more money and more soldiers to help bring them in. If Longchamp were to decide enough is enough, he might come to investigate the outlaw problem personally. How will the PCs react? Will they capture him for ransom, or try to show him what kind of injustice is really going on? A

## ***Furry Outlaws***

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charismatic character might be able to do it. If he's treated badly however, the PCs may find that the Sheriff suddenly has a lot more force on his side.

### **Knights Templar**

Brief: Knights in fealty to the Church, sworn to deliver the Holy Land from the Saracens. Particularly intelligent and zealous Templars are taught one or two magic skills.

Level:	7	Skills	D/S/I	
Attack:	0	Single Weapon	10/10/10	(Mace)
Defense:	58	Double Weapon: Shield	6/10/8	(Mace)
BD:	18	Thrown Weapon	10/0/6	(Spear)
UD:	48	Trigger	8/0/6	(Sm Crossbow)
MD:	56	Bow	10/0/8	(Longbow)
PD:	23	Mounted Combat		
HP:	24	One or two Abjuration or		
MP:	52	Divination skills		
EA:	24			

Resources: Any Templar will come to the assistance of another, if possible. Sometimes they can get the Church to support them, but more often it's the other way around -- Templars are expected to provide for their own needs and to give all excess to the Church.

Description: Like Green Berets, the Knights Templar are an elite fighting force, trained and tempered in Palestine. They can be older veterans of the Second Crusade, or young knights just returned from the Third. The Church screens each applicant carefully, using Aura to be certain of his devotion. The vows they take to obey the Church are lifelong. Thus Templars tend to be fanatics. Their fanaticism is compounded by a general sense of failure (both the Second and Third Crusades failed to win Jerusalem back from the infidels) which makes them feel they have to prove something. They make dangerous, but often useful tools, as the Bishop of Hereford has cause to know. There is a similar Order called the Knights Hospitaller. Unless directly serving the Church in some cause or other, the Knights Templar wander, living from tournament to tournament, and generally hand to mouth.

If as GM, you have ruled that iron and magic do not mix, you may not want to let Templars use magic -- or only use it when they are disarmed and out of their armor. See "Average Knight" for an idea of a Templar's advantages and disadvantages in combat.

### **Order of Hermes Trismegistus**

Brief: A secret society of alchemists dedicated to unlocking the mysteries of the universe.

Resources: About as much money and power as an average state university of today (i.e., not enough). They have a shaky professional alliance with the Wizards' Guild.

Description: A small contingent of educated Furies who use a mixture of Christian mysticism, ancient philosophy, and scientific method to investigate the workings of the universe, especially in the field of chemistry. Most of them are too concerned with purely theoretical matters to notice any practical applications of their work. Outsiders often consider them mad creatures, or crackpots at best. Thus even discoveries with potential military application have gone unused, being too unstable or impossible to recreate. Not all members of the Order are useless theorists; many are skilled and dedicated physicians. Some alchemists are also sorcerers, belonging to the Guild. Some use magic to assist their research. Others investigate magic itself, though the Guild dislikes this, not wanting any of its secrets written down for the non-initiated to acquire. Although females are discouraged, anyone with enough learning and dedication can join the Order. This usually means anyone with a Social score between 19 and 24, though exceptions are sometimes made. Members are scattered across Europe. They have a secret series of signs by which they recognize one another, besides having the common language of all educated European Furies (Latin). They usually get together only to exchange information.

### **Order of St. Benedict**

Brief: An Order within the Church dedicated to power and behind-the-scenes manipulation.

**Resources:** The Benedictines are one of the oldest, richest and most powerful Orders in Furry England. Many family priests are Benedictine, thus giving the Order an agent in nearly every important household.

**Description:** When the Church wants to accomplish something using subtlety, it makes use of the Order of St. Benedict. Smooth-talking members of this Order excel in personal manipulation while seeming completely disinterested in worldly matters. Many of them are magic-users specializing in Domination magics. Benedictine monks are distinguished by a black habit and a full tonsure. The Bishop of Hereford's agents have infiltrated the Benedictines, giving him access to many of their secrets, and some indirect control of their actions. At least one Benedictine monk is an agent of the King of France (see "The French").

#### Father Oliver of the Benedictines

Level: 5	Skills	D/S/I
Attack: 10	Charming Intelligent	
Defense: 45	Illusion	
BD: 22	Single Weapon	8/10/8 (Lg Pole)
UD: 30	Linguistics (Latin, Norman French)	
MD: 50	Lore: Current Events	
PD: 20	Parson	
HP: 17		
MP: 40		

**Description:** Attending on my lord the Honorable Sheriff of Nottingham, Father Oliver is fairly typical of a Benedictine household priest. He is a badger, dressed always in his black habit, middle-aged, smoothly-tonsured, with beady eyes. He holds short, pleasant services in the Sheriff's small family chapel and attends to the Sheriff's spiritual needs, a not-very-onerous task. Father Oliver is pleased with his circumstances, which allow him plenty of time to indulge in his pleasures: eating, and playing with illusions of a rather secular nature. He is feisty and handy with a quarter staff, but he's overweight and runs out of wind quickly in a fight.

Most Furies see merely a fat, harmless, self-indulgent priest when they look at Father Oliver, so very few suspect how manipulative he can be. He keeps things the way the Church wants them by using Domination in the confessional, his victims usually forgetting they were ever given any instructions, once they carry them out. So far he has used his power to attain heavier tithes for the Church, expensive trappings for the chapel, luxurious furnishings for himself, and the occasional midnight visit from a lady of easy virtue.

The Sheriff knows that the Father can work Illusions and suspects he may be capable of more. However, the Sheriff is not aware of Father Oliver's propensity for Domination, and the Father prefers to keep it that way. He would only use Domination on the Sheriff's behalf to save his own life.

**Plot Ideas:** If the outlaws prey on anyone important in the Church, Father Oliver will be used to pressure the Sheriff to catch the rascals. Father Oliver himself is a prime target for the equitable redistribution of wealth.

#### **Order of St. Jerome**

**Brief:** Genuinely dedicated monks, given to poverty and good works, shunning the wealth and corruption of other Orders.

**Resources:** Popular with the common folk, who have been known to threaten an uprising to protect one or more of the Order. Good at fund-raising by honorable means.

**Description:** If ever the cause of Christianity were well-served, it is by these monks. Some live in monasteries, farming, herding, preserving books and learning, and running hospitals. Others are homeless wanderers who go among the sick, even plague victims, to offer comfort and herbal lore. Jeromite monks are easily identified by their coarse brown cassocks and shaggy hair (tonsures grown out). The Church condones the existence of these martyrs as long as their zeal does not lead them to condemn more worldly Orders, or to rebel against the Church's authority. However, the Church authorities are interested in neutralizing one Jeromite in particular, a certain Morgan of Northumberland.

### "Saint" Morgan of Northumberland

"Dead saints create no turbulence."

-- The Archbishop of Canterbury.

Level:	8	Skills
Attack:	-11	Healing
Defense:	N/A	Alteration Light
BD:	24	Alteration Flight
UD:	59	Elemental: Fire
MD:	76	Herbal
PD:	26	Medicine
HP:	24	Parson
MP:	66	

Resources: Morgan is followed almost everywhere by a devout mob who would tear to pieces anyone who attempted to harm him. These are mostly unarmed peasants and monks, but also a few actual soldiers and knights whose lives Morgan saved.

Description: A black-furred wolf of an ancient, noble Saxon house, Morgan renounced his wealth and position (though in the century following the Conquest, there wasn't much to renounce) to follow the Jeromites. Wandering alone through barren hills one evening, he found an old hermit dying in a hut and attempted to save him using his herbal lore. The old Furry, who had the skill of Healing, was actually dying on purpose, being finally weary of his long life. However, he recognized the true spirit of a healer in Morgan, and decided to linger long enough to teach his skills to the young wolf.

Death and suffering are Morgan's eternal enemies. Though he realizes the Church cannot tolerate his practices, he will not turn away from any Furry in pain. If mundane medicine cannot save that Furry, he will use Healing -- regardless of how public the circumstances. By now he has gathered quite a following of commoners, Jeromites, other minor Orders, and even a few nobles, who declare him a saint. Morgan is uneasy about his new status; he's not by nature a fame-seeker, and he'd give almost anything to get his privacy back. He has considered teaching Healing to a few talented disciples, but knows that the Church would never for an instant stand for it -- he would be condemning those disciples to death. He travels a great deal, looking for those who need him most, and trying not to stay in one place long enough to be arrested.

The Archbishop of Canterbury (see above) is the authority who must decide how to deal with "Saint" Morgan. As he sees it, he has three options, all rather Machiavellian. He could have Morgan quietly assassinated. He could secretly arrange for some lesser ecclesiastic, preferably one who is not terribly intelligent, to arrest and execute Morgan -- and this may happen without his order in any case. In the event of a peasant uprising, the Archbishop could save face by having that ecclesiastic excommunicated and Morgan canonized. Finally, the Archbishop could cut a deal with Morgan, offering him a bishopric if he will "come over" to the Church's way of seeing things (which includes healing only those who are "deserving"). Not being an evil Furry, the Archbishop would prefer this last way -- but Morgan is unlikely to accept. The Bishop of Hereford, if Morgan ever shows up in his bishopric, will resort to the option of quiet assassination.

Plot Ideas: A player character, or an important NPC, is fatally injured. The PCs must find Morgan and ask his help, saving him from one or another of the intrigues against him in the process.

### **Order of St. Paul**

Brief: Heretic, witch, and demon hunters; Inquisitors before the Inquisition.

Resources: Being as skilled as Nazis at arousing panic and hatred, the Paulines possess a lot of authority. In matters of Church security, the word of a Pauline generally overrides the word of any other ecclesiastic of equal or sometimes even greater rank. They can and do call upon the Knights Templar whenever they require an armed force. They have very little in the way of material resources, but they scarcely need money to achieve their ends. One thing they can get whenever they need it is a walled abbey strong enough to hold their prisoners, usually commandeered from another Order.

Description: A small, select group, the Order of St. Paul are ruthless magic-users, usually possessing the Abjuration magics, among others. They make it their business to track down and destroy all supernatural threats to the Church and to common Furies everywhere. They are the best ones to call to deal with undead Furies, ravaging demons, or evil sorcerers. They also

go after Gypsies, Faerie, pagans, infidels, heretics, Jews, any magic-users suspected of non-sanctioned practices, and even innocents who have never practiced magic in their lives. The term "fair trial" is not in a Pauline's vocabulary. Once arrested, an accused Furry has almost no chance of escaping with his life, unless he has powerful friends. Paulines are distinguished by gray-and-white habits and severe tonsures.

### Brother Martin of Baskerville

Level: 7	Skills	D/S/I
Attack: -6	Abjuration: Binding	
Defense: 58	Abjuration: Summoning	
BD: 18	Astral Projection	
UD: 48	Charming Undead	
MD: 62	Single Weapon	6/8/6
PD: 23	Ambush	(Med

Pole)

HP: 22

MP: 52

**Description** Brother Martin is a canine of the bloodhound variety, a typical Pauline, and an embodiment of the concept that "a little knowledge is a dangerous thing." He likes to hunt on the astral plane, where the bright aura of a magic-user or magical creature shows up nicely against the duller auras of mundane Furies. However, he lacks the skill of Aura, so cannot interpret what he sees accurately. Thus he makes mistakes in arresting Furies, more often to their grief than to his. Once he has identified an offender, mistakenly or not, his tactic is to draw a Binding around a Summoning circle and summon the victim straight into its very own magical prison cell. If he's up against too high a magic defense for this to work, he usually calls upon the Knights Templar and others of his Order to help him physically arrest the hapless Furry. He usually goes along on these raids, delighting in beating the offender unconscious before making the arrest.



**Plot Ideas:** Any magic-users among the PC outlaws are almost certainly wanted by the Order of St. Paul.

## **Outlaws**

**Brief:** Anyone outside the law, with a price on his head, who has been exiled or has run away to avoid a death sentence.

**Description:** There may be other outlaws in Sherwood or parts similar, besides the PCs. Some of them may be like-minded robbers-of-the-rich. Others may be hardened bandits who prey on anyone they can.

### Robin Hood

**Brief:** It is up to the GM whether or not the actual Robin Hood exists in her campaign. We recommend against it; he'll steal the player characters' thunder. However, if the PCs are all young, inexperienced characters, or the players themselves are novices, Robin Hood might make a good father-figure or role model.

Level: 9	Skills	D/S/I
Attack: -25	Single Weapon	10/5/8 (Med Sword)
Defense: 85	Single Weapon	8/10/6 (Med Pole)
BD: 27	Bow	10/0/8 (Longbow)
UD: 75	Unarmed Combat	
MD: 70	Ambush	
PD: 26	Athletic	
HP: 27	Acrobat	
MP: N/A	Tracking	
	Sleight-of-Hand	

## Furry Outlaws

**Resources:** At the time of Richard's departure, Robin Hood was said to have "seven score good outlaws" serving him, and more signing up all the time. These are generally highly skilled individuals, including one or two magic-users. He usually has some money on hand, though it tends to flow out as fast as it comes in.

**Description:** The stories of Robin Hood's origin are varied. His real name might be Robert Fitzooth, Robert of Lockesley, or Robert of Huntingdon. He could be a Norman noble, rightful Earl of Huntingdon, or a Saxon yeoman dispossessed of his family's land. The GM should choose whatever origin best suits her campaign, as well as an appropriate species. Wherever he came from, he is of course all that a Furry Outlaw should be. His strength is tempered by compassion, his brashness by cunning, and his anger by wisdom. It is a matter of record that every time he had an enemy at his mercy, he let him go alive. However, he has a broad Saxon sense of humor, and his enemies usually end up the butt of a humiliating joke. Although Robin is not the best among his followers in melee or unarmed combat, in archery he has no equal, at least not in England. If 25 is not good enough an attack score in your campaign, lower it.

**Plot Ideas:** One way to introduce Robin and get him out of the way would be to have him, on his deathbed, ask a PC (or all of the PCs) to carry on his legacy.

### Will o' the Green

**Brief:** An outlaw concerned only with profit.

	Level:	6	Skills	D/S/I
	Attack:	-1	Unarmed Combat	
	Defense:	61	Double Weapon	4/2/6 (Daggers)
	BD:	26	Bow	8/0/8 (Longbow)
	UD:	51	Ambush	
	MD:	41	Athletic	
	PD:	20	Tracking	
	HP:	24	Sleight-of-Hand	
	MP:	N/A		

**Resources:** Will leads two score of outlaws like himself: hard, greedy, vicious fighters between 3rd and 5th level. He has accumulated a fair pile of stolen silver and other goods.

**Description:** A weasel with the full measure of the mustalid's boldness-to-body weight ratio, Will became an outlaw after burning down the manor house outside the village where his father was the reeve. He came to lead his little band of rogues by biting off the ear of the previous leader and swallowing it. Convinced he is damned and claiming not to care, Will 'o the Green is an outlaws in the most outrageous style he can manage, preying on rich and poor alike, and often murdering even those who surrender their goods without a fight. Will and his gang live on the western edge of Sherwood, nearest to Hereford, and away from Herne the Hunter, who made life very unpleasant for them when they lived nearby.

**Plot Ideas:** Will 'o the Green may be the first problem the PC outlaws must confront. For one thing, he won't take kindly to the presence of competitors. For another, he gives all Sherwood outlaws a bad name. The PCs will find the peasants reluctant to help them while Will is loose. Also, if any part of King Richard's ransom passes through Sherwood on its way to London, Will and his band will certainly try to acquire it.

### The Plantagenets

**Brief:** The current royal family, rulers of the Angevin Empire, second Norman dynasty of England.

#### Arthur of Brittany

**Brief:** Richard's nephew, son of his deceased brother Geoffrey, heir-apparent to the throne of England.

**Description:** As Arthur is only three years old at the time of Richard's departure, no stats are included. He is destined to be a political pawn for all of his short life.



In 1196, King Phillip of France persuaded the Britons to give their eight-year-old Prince Arthur to him, arguing that he was Arthur's overlord, according to feudal law, and that he would give the cub a good French education at court. Fearing that Arthur would thus come to the throne as Phillip's creature, King Richard appointed Prince John as his heir. After Richard's death in France, John became king and continued fighting Phillip, who pretended to be fighting for Arthur's interests. However, Phillip wasn't interested in handing the Angevin Empire over to Arthur either, so he came to an agreement in which he recognized John as king, and granted Arthur only the title of Duke of Brittany, in exchange for concessions which weakened John in France. Once Arthur no longer had any claim to the English throne, Phillip found a different excuse to pick a fight with John. In one of the ensuing battles in France, John took Arthur captive, and imprisoned him in Normandy. The 16-year-old cub was never seen alive again. Under the assumption that their prince had been murdered, John's French vassals deserted him in droves. Phillip won the war within a year, and John lost all his provinces in France except Aquitaine.

**Plot Ideas:** In reading Arthur's history, keep in mind that it all lies in the future of the campaign, and that it can be ignored by the GM, or altered by actions of PCs who don't like seeing a young cub treated thus.

### Eleanor of Aquitaine

Level:	5	<u>Skills</u>
Attack:	4	Alteration Chance
Defense:	N/A	Lore: History
BD:	23	Lore: Current Events
UD:	41	Seamstress
MD:	51	Writer
PD:	27	Linguistics (French, Latin)
HP:	19	Minstrel
MP:	41	

**Brief:** Widow of Henry II, mother of Richard and John, patroness of the arts, a formidable, though frivolous and pleasure-seeking Queen, and a minor sorceress.

**Resources:** Eleanor wields a lot of influence within the family; both Richard and John want to please her. Politically, she is a sort of back-up ruler: if neither Richard, nor John, nor William Longchamp are around to give orders, power falls to her. She has her own private guard of hand-picked knights (at least 7th level). As heiress to Aquitaine (Southern France), the most prosperous and cultured region in the Angevin Empire, Eleanor is personally quite rich. As patroness of all sorts of artists, troubadours, illusionists, jugglers and romance writers, she is guaranteed popularity. Naturally, she sets the standard for female fashion throughout the Empire.

**Description:** At 15, Eleanor was easily the most eligible heiress in Western Europe, and she married Louis VII, then King of France. Louis was a grave and serious king; Eleanor, a spirited and frivolous Queen who bore only female cubs. When Louis VII went on the Second Crusade, Eleanor insisted on going, along with her entire court, trying to turn the whole thing into a knightly romance. Louis blamed her when the Crusade failed miserably, and divorced her. Within two months, she was snapped up by Henry Plantagenet, then Duke of Normandy and Count of Anjou, a marriage which gave him control over more territory in France than the king had. Henry then went on to become Henry II of England, while Louis remarried and sired his son, Phillip. Eleanor didn't get along with Henry any better than she had with Louis, though she gave him four male and three female cubs. Henry was initially fond of her, but had a roving eye. Out of her resentment, she encouraged her sons to rebel against their father. Their rebellion was unsuccessful; they sought and gained Henry's forgiveness, but Eleanor was put in a luxurious prison and kept there, though she managed to maintain her court of fawners and pleasure-seekers. Richard's first act upon ascending the throne was to release her.

Eleanor is now a tough 68, an elegant, well-dressed, and formidable lioness, still fond of pleasure. Her one magic skill, she learned from a court magician during her years of imprisonment when she had nothing better to do. It amuses her to improve the odds for her favorites at tournaments or archery contests, and most Furies have no choice but to pretend they haven't noticed. Eleanor adores both her sons and wants peace between them. John is a persuasive liar and has convinced her that he is only fighting for his rights to land within England, not for the English throne itself. It would be very difficult to convince her of the truth. If she were convinced, she would personally order all Furies in the realm to resist John, especially in the event of an invasion from France.

## Furry Outlaws

Plot Ideas: When the outlaws achieve sufficient notoriety, the whimsical Queen will invite them to an archery contest in London under promise of her protection. This will be a good opportunity for the PCs to make some contacts, scout out the opposition, and generally show off. It will also be a good opportunity for their enemies to try something underhanded, despite the Queen's pledge.

### Prince John "Lackland"

"My brother John is not the one to seize any land by force if anyone meets his attack with even the slightest resistance."  
-- King Richard

Brief: King Richard's scheming little brother.

	Level:	5	Skills	D/S/I
	Attack:	17	Single Weapon	10/4/8 (Med Sword)
	Defense:	50	Single Weapon	10/4/10 (Lg Thrusting)
	BD:	23	Double Weapon: Shield	5/3/8 (Sm Sword)
	UD:	40	Mounted Combat	
	MD:	39	Ambush	
	PD:	22	Lore: Current Events	
	HP:	25		
	MP:	N/A		

Resources: John's personal vassals are half-renegade Norman hedge-knights, veterans of the conquest of Ireland. As such, they are all experienced fighters (7th level at least) and all eager to see their overlord gain the throne and reward them with good land and cooperative serfs in England (as opposed to war-torn land and wild, rebellious "serfs" in Ireland). John will also raise a large force of Welsh mercenaries, in addition to the armies of the barons he wins to his cause. John is not personally rich, since his only land is untamed Ireland, but his bandit-knights are good at encouraging anyone they meet to "donate" to his cause. John also has an Irish witch bound to his service by force of threat (see "Ailesh" under "Witches.")

Description: Prince John is a handsome, but cold, proud, and vicious young lion. The youngest of Henry II's four sons, it's not surprising that he has been spoiled rotten, yet considers that he's always gotten the short end of the stick. Though he received the education of every noble young Norman, he's really not very good at anything, even fighting. Later in life, he'll learn enough courage to defy a Pope, and enough wisdom to know when to back down, but at this point in his life, he's a coward and a bully, insanely jealous of his show-off brother. His so-called friend, Chatillon (see under "The French") is quick to take advantage of his weaknesses.

Prince John was appointed Lord of Ireland by Richard, to keep him out of England and out of trouble. The appointment enabled him to gather a number of similarly malcontent supporters to whom Ireland was equivalent to Siberia. He could not resist the opportunity granted him by Richard's absence, Longchamp's naiveté (see "King's Justiciar") and the heir-apparent's infancy (see "Arthur of Brittany", above), so he crossed into England in 1191 and began to cajole, bribe, and threaten everyone he could into supporting him for the throne. John definitely lacks the gift of leadership. Everyone who supports him is doing so either for the opportunity for money and land (like Guy of Guisborne), for the chance to become the power behind the throne (like the Bishop of Hereford), or because Richard may actually be dead, and John would be better than a three-year-old on the throne.

Plot Ideas: John is pivotal to the entire plot. No one else is in as good a position to threaten Richard's reign or England's stability. As GM, do everything you can to make certain John survives to cause as much trouble as possible.

### Richard I "Lion-Heart"

	Level:	8	Skills	D/S/I
	Attack:	-12	Single Weapon	15/6/12 (Lg Two-Handed Sword)
	Defense:	66	Single Weapon	12/8/10 (Lg Bladed Pole)
	BD:	21	Double Weapon: Shield	8/4/10 (Med Sword)
	UD:	56	Bow	10/0/8 (Longbow)
	MD:	56	Trigger	8/0/6 (Sm Crossbow)

PD: 28	Mounted Combat
HP: 26	Athletic
MP: N/A	Linguistics (French, English, Arabic)
	Minstrel

**Brief:** King of England, Duke of Normandy, Duke of Aquitaine, Count of Anjou, feudal overlord of Brittany and Gascony. Reputedly the best knight in Europe.

**Resources:** Feudal obligations give Richard everything he could want -- thousands of knights, tens of thousands of common soldiers, the pick of Norman castles, the best sorcerers in England and France, plenty of money -- unfortunately, he squanders his resources as soon as he gets them. Less than a quarter of his men will return from the Crusade, and after paying his ransom to the German Emperor, he'll be dead broke until he collects more taxes. His most important ally is the wizard, Hubert Walter (see below).

**Description:** A large, strong, good-looking, dashing brave lion, an erratically brilliant general -- these are his good qualities -- and a competent singer and troubadour. He's also a vainglorious bully whose main purpose in the Third Crusade is to fix his reputation as the greatest knight in the world.

It would take too long to detail the events of the Third Crusade, a long and brutal war that ultimately left Saladin (the Moslem ruler who captured Jerusalem) undisputed master of the Holy Land. Richard won the battles, but lost the war -- hunger, thirst, heat, and Saladin's continual flanking harassment, plus the superiority of his sorcerers, wore the Crusaders down -- and was forced to withdraw before taking Jerusalem. Meanwhile, Richard managed to insult just about everyone in Europe: Phillip of course, Emperor Henry VI of Germany, and the Archduke Leopold of Austria. Leopold, a leopard, led a contingent at the siege of Acre, and when the city fell, placed his standard on a battlement. Richard ordered the standard removed, and when the Archduke protested, kicked him in the behind. Richard tried to get home in disguise, but was recognized in Austria by this same Archduke, who took him prisoner. Leopold handed his royal prisoner over to the German Emperor (see "the Germans") who set the exorbitant ransom of 150,000 marks -- \$36,000,000, in this campaign's terms. Richard agreed to this because Henry threatened to give him to Phillip II of France (see "The French"). If that happened, Richard couldn't hope to get away without signing over most of the French provinces in his empire. Unless rescued, Richard will spend over a year in prison before the ransom can possibly be raised, and longer if John and Phillip have their way. (Those two schemers might even offer the German Emperor 150,000 marks if he will keep Richard there).

## **Royal Foresters**

**Brief:** In Henry II's reign, certain forests of England were set aside for the King's hunting, and all others were forbidden to shoot deer therein, under penalty of death. These forests are guarded by the Royal Foresters.

**Resources:** The Head Forester in each forest is an appointed official considered equal in rank to the Sheriff of a shire. However, no peasants live in the forest, so there is no labor force to form a tax base. Foresters are equipped and paid out of the King's bounty.

**Description:** Any free-born Furry can become a Forester if he can fight and shoot well, but there are a limited number of positions. Recruiters attend various Fairs to watch the archery tournaments and other contests, selecting the best to enter the King's service. Foresters usually get room and board and twenty to fifty pounds a year (\$4800 to \$12000), plus equipment. It's a free-and-easy way of life, wandering the forest, picking fights, frightening poachers, and going hunting with the King, if and when he shows up to hunt. Some outlaws are former Foresters who were caught shooting deer without the King around to sanction it, or who simply succumbed to the lure of the greenwood.

Foresters wear leather or boiled leather armor, which protects without being noisy, and doesn't require trimming one's fur. They are armed with good, heavy melee weapons such as swords and staves, plus bows of course. Their fighting ability and morale is superior to that of ordinary guards, though not on par with that of an armored knight. They are high-spirited and boisterous without being offensively arrogant. In species, they are often small predators or large omnivores.

## **Geoffrey the Bastard**

**Brief:** The Earl of Huntingdon's illegitimate cub, a lieutenant among the Foresters of Sherwood.

## Furry Outlaws

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Level: 6	Skills	D/S/I
Attack: 4	Single Weapon	10/4/8 (Med Sword)
Defense: 56	Bow	8/0/8 (Longbow)
BD: 17	Unarmed Combat	
UD: 46	Ambush	
MD: 41	Athletic	
PD: 26	Tracking	
HP: 25		
MP: N/A		

**Description:** A cheerful, but rather sarcastic young lynx to whom life in the greenwood is the only life worth leading. He has developed a sharp tongue to defend himself against those who mock his birth and quick wits to hunt poachers and outlaws with. He leads a contingent of young scamps of the Sherwood Foresters, who all adore him. He doesn't get along well with any authority figures, especially the Sheriff of Nottingham, whom he considers a tedious old fart. Despite this, he's not a likely candidate for an outlaw. His opinion is that the Foresters have just as much fun as outlaws and don't run the risk of being hanged. His opinion may change as things get worse in Nottinghamshire.

**Plot Ideas:** The Foresters can be very troublesome to the outlaws because they know the forest, including the best places to hide. Geoffrey in particular is confident he can find them.

If the PC outlaws are ever pardoned, King Richard might recruit them into the Foresters as an alternative to marching them off to France.

### Sheriff of Nottingham

**Brief:** The official appointed by the Crown to rule Nottinghamshire, whose responsibility it is to bring the outlaws in Sherwood to justice.

Level: 8	Skills	D/S/I
Attack: -10	Single Weapon	10/5/8 (Med Sword)
Defense: 66	Single Weapon	12/5/10 (Lg Thrusting)
BD: 16	Unarmed Combat	
UD: 56	Trigger	12/0/8 (Lg Crossbow)
MD: 59	Mounted Combat	
PD: 27	Ambush	
HP: 25	Lore: Current Events	
MP: N/A	Lore: Value	

**Resources:** The Sheriff usually has thirty knights and 300 guards on hand, and can raise an army of 3,000 in an emergency. He's too much of a skinflint to have a wizard in his service, but Father Oliver (under "Order of St. Benedict") might be persuaded to use his abilities, such as they are, on his behalf. Also there are several wizards living in Nottingham whom he can pay or threaten whenever he needs something in particular. He has plenty to pay them with, but he hates to part with any of the gold piled in his personal coffers. Nottingham is a walled town, and Nottingham Castle is a strong fortress. However, the Abjurations protecting the castle against armed invaders have worn off. The Sheriff will need to feel threatened before he'll spend the money to have them renewed.

**Description:** A large, bristling boar, one of the few non-felines among Norman nobility, the Sheriff is a greedy, grasping, uptight Furry with a vicious, but well-controlled temper. He seldom lets anger get the better of him, especially when contemplating rebellious peasants. Dead serfs, after all, cannot work the land or pay taxes. He also does not let his temper carry him into personal combat, unless it can't be avoided. He's no coward, but he prefers profit to glory, and there's no profit in fighting. He indulges himself instead by personally gouging out the eyes of criminals on their way to be hanged, or flogging to death useless old serfs who can't work anyway.

The Sheriff is secretly, but ardently a supporter of Prince John. This is because Richard, on his ascension to the throne, made it clear he intended to remove the current Sheriff from his office. However Richard was distracted by preparations for the Crusade and neglected to do so. Certain he will be removed when and if Richard comes back, the Sheriff feels he has nothing to lose by supporting John. Nor does he have anything to lose by reaping as much money as he possibly can from his shire,

even to its complete ruin, to take with him when he goes. Therefore it will be all the more galling to him when the outlaws start cutting into his profits.

**Plot Ideas:** Like John, the Sheriff is important to the plot of the campaign. Most attempts to catch the outlaws will be schemes of his. If he gets killed too early, make certain to replace him with someone just as bad or worse for the outlaws and for Nottinghamshire in general.

Prince John should come to Nottingham to scheme with the Sheriff at least once in the course of the campaign.

## Stonemasons Guild

**Brief:** The oldest and most powerful tradesmen's guild in England.

**Resources:** The Masons have a fair amount in collected dues socked away. They have the power (more than any other individual guild) to regulate prices and wages, standardize weights and measures, and generally organize trading practices.

They also have professional alliances with other guilds, most importantly the Wizards' Guild.

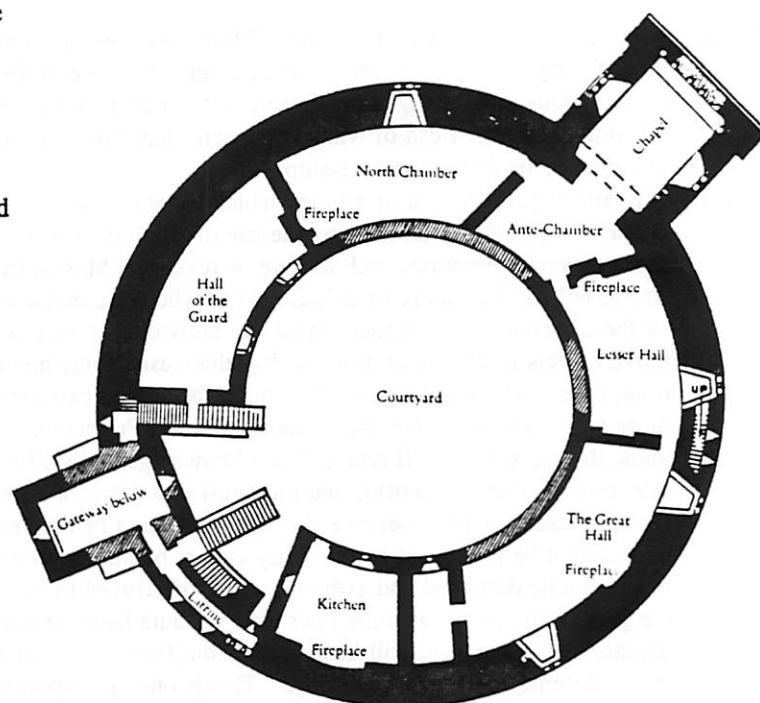
**Description:** The Masons are not yet the powerful secret society of quasi-wizards they will one day be. Their organization consists of groups of skilled workers within each town, which see to the common good of their members. They were the first to discover that guilds can maintain the interests of the town against the landowners with more effect than individual town residents can. They often work with members of the Wizards' Guild on important projects, especially ones which require Abjurations or Enchantments to be applied. In general, professional respect is maintained on both sides, though some among the wizards are haughty and condescending toward those whom they consider common laborers. Important nobles take occasion to dine various guilds of the trade from time to time, as the guilds pay fees for the right to trade in towns and fairs under their supervision. The Sheriff of Nottingham in particular is looking for ways to squeeze more profit out of this and other guilds.

## Undead

**Brief:** Those dead which, for one reason or another, won't stop meddling in the affairs of the living.

**Description:** There are three basic types of undead: animated corpses without souls, lingering souls without bodies, and those which keep body and soul together after death. Following are some general descriptions of the more common undead.

**Zombie:** Any soulless animated corpse, regardless of what condition it's in. These creatures can only be created by a necromancer using Healing and Enchantment in combination. They can only be controlled by use of Domination (Charming Undead, or Possession). Otherwise, they simply wander, guided by mindless impulses left in the corpse's brain (if any) which are sometimes poignant in a macabre way, but more often violent. They are capable of speech if the necessary physical apparatus has been restored, but seldom have anything to say unless instructed. They are not capable of any action requiring complex thought processing, such as spell-casting. Creatures like this have no Magic Defense and are very susceptible to demonic possession, or possession by other astral spirits, including ghosts. A zombie generally has whatever fighting skill it possessed in life, hampered by its condition if the necromancer has done a less than perfect job, but assisted by the fact that it does not feel pain or fear. A zombie must be reduced to its inverse hit points before it will stop fighting and finally die. However, a zombie ordinarily cannot be made with more hit points than it had in life.



- Ghoul:** A more or less free-willed zombie. These creatures have either been restored almost completely, or were made undead very shortly after death, so have retained more of their minds than other zombies. They are quicker and more vicious in combat, remembering enough of their former lives to harbor hatred for all that lives, and they are given to eating the flesh of whatever species they were in life. Being soulless, they are still susceptible to Domination or demonic possession.
- Ghost:** Any astral spirit or soul of a Furry which cannot or will not leave the vicinity of the material plane. Spirits can be bound to a particular location by the use of Abjuration, but more often they linger on purpose, bound to earth by some powerful emotion, such as love or revenge. Most spirits are helpless spectators, but those who are very strong-willed (Ego score of at least 24) or who were magic-users or latent magic-users in life can manipulate events on the material plane. Exactly how any individual spirit can do this is up to the GM. Some might be able to lift and move objects in the material world by telekinesis, some might be capable of possessing mortal Furies for a short time, others who were magic-users might be able to cast the spells they knew in life. Particularly strong ghosts are those who were wizards with the skill of Astral Projection. These spirits are already used to the astral plane and know the rules; thus will retain all the knowledge and skill they had in life. Ghosts quickly exhaust themselves affecting the material world, and must rest in a dormant state at least twelve hours in every twenty-four -- usually daylight hours, but not necessarily. Ghosts cannot be dominated, except by someone who is on the astral plane, and they cannot be possessed at all. They cannot be hurt by any material substance or energy. Though their astral forms can be damaged and even apparently destroyed by someone on the astral plane, this damage is temporary and the ghost will reform at some later time -- hours later, or perhaps years later, depending on how extensive the damage is. Abjuration will keep a ghost out (or in, or whatever) assuming the spell-caster can overcome the same magic defense the Furry had in life. This is only a temporary solution however, as Abjurations eventually wear off, and ghosts are extremely persistent. Generally, the only way to get rid of a ghost for good is to somehow convince it that whatever purpose it stayed for has been accomplished. Ghosts can make astral projection hazardous, as particularly violent ones may attack the projectionist. See "The Astral Plane" at the end of this chapter for a more detailed description of astral combat.
- Vampire:** A Furry that maintains immortality by drinking the blood of other sentient Furies. This is the sort that retains its soul in its lifeless body. Stories of the origin of vampires are many and varied, but it is known that a new vampire is created when an old one drains a Furry's blood, then gives it his own immortal blood to drink. Anything which could hurt and kill the mortal Furry of before can hurt and "kill" the vampire of now, but it will rise again the next night, entirely whole and unhurt. Only fire or sunlight will destroy it beyond resurrection. Vampires are unnaturally strong and fast. Their Strength, Constitution, Dexterity and Agility scores are six points higher than the maximum for their species. Beyond these bare facts, any individual vampire can be anything the GM requires. Most of them come through the process of becoming a vampire with a whole mind, retaining all skills they possessed in life, and capable of learning more. Survival-of-the-fittest has ensured that the oldest vampires are the most powerful. Nearly all of these are magic-users (having had time to learn the art). Domination magics are especial favorites among them. In a culture where magic works and the existence of vampires is universally credited, these creatures have to be exceedingly cautious if they are to survive at all. It is not necessary for them to drain a victim to death to get enough blood to live, and only the most foolhardy do so. Vampires thrive best either in very remote rural areas, or in very large cities. Most of them are careful to avoid areas heavily dominated by the Church, which of course is dedicated to hunting them down and wiping them out.
- Lich:** The undead form of a powerful necromancer who has used a combination of Abjuration, Enchantment, and Healing to keep body and soul together after death. The shock of dying and coming back to life gives this creature a rather slackened and haggard appearance, but otherwise there are no effects, and the Furry goes on just as if it really were still alive, even continuing to age unless further healing spells are cast. However, the fact that the Furry truly is dead can be seen in its aura by anyone with the skill to discern it. Additionally, the Abjuration used to bind the soul into the body must be scarred, tattooed, or otherwise permanently etched into the flesh of the necromancer. If this Abjuration is undone, the soul will depart, leaving the body an empty husk (see "Zombie.") If the Enchantment keeping the body alive is undone, the body will decay the number of years it has been dead. If the binding Abjuration is still functioning after that happens, the necromancer's soul will be trapped in an unmoving dead body. Naturally, a lich has the same skills, abilities, hit points, and magic defense it had in life. These are very rare creatures, since necromancers are scarce in the first place, and also since it's difficult to die and come back to life without anyone noticing.

## Unicorns

Brief: Horned horses, beautiful, immortal creatures, symbols of purity and truth.

Attack: -15	<u>Skills</u>	<u>D/S/I</u>
Defense: 90	Horn	8/3/6
BD: 36	Hooves	8/0/10
UD: 80	Teeth	4/0/4
MD: 120	Ambush	
PD: 100	Astral Travel	
HP: 50	Aura	
MP: N/A	Healing	

Description: Unicorns exist at least partly on the astral plane, since they leave no tracks and are impossible to catch by ordinary means. Many alchemists and sorcerers try to catch them, since the horn is the priceless item whose touch can heal any wound on a still-living Furry. However, magical means seldom work to hurt or trap unicorns either, since their magic defense is usually in excess of 100. Unicorns, who can see and interpret auras instinctively, are drawn by purity and innocence.

However, they aren't likely to be caught this way, because they can sense the auras of the hunters as well, and they run faster than any other living thing in the world. If hurt in the material world, they will withdraw to the astral, and if followed and trapped there, they will fight to the "death" (see Combat under "The Astral Plane" below). Unicorns are extremely rare.

There are no more than six in all England, one of which may be living in Sherwood Forest. They were common once, but as civilization has spread, they have withdrawn, probably to some beatific dimension beyond the astral.

## Hubert Walter

Brief: A powerful wizard of England, a kind of Merlin to Richard's King Arthur.

Level: 9	<u>Skills</u>
Attack: -22	All Abjurations
Defense: N/A	Alteration Speech
BD: 20	Alteration Shield
UD: 66	Astral Projection
MD: 85	Consultation
PD: 21	All Elementals
HP: 21	Linguistics (French, English, Italian, Arabic)
MP: 75	Lore: Current Events

Resources: Aside from having King Richard's ear, Hubert Walter has great influence in the Wizards' Guild and is well-known and respected by the powerful in the Church hierarchy. His charisma and reputation give him a great deal of authority in political matters. His magical services are not for sale -- he prefers to trade them for influence -- so though he is comfortably rich, he's not fabulously wealthy.

Description: Hubert Walter is a tall and faintly mysterious Furry of ram descent, with a ram's weird horizontal eye slits and an impressive set of spiral horns. An older Furry with an unconscious air of authority, Walter is one of the most powerful and best educated wizards in England. Of relatively obscure origins, he has reached the exalted post of King's Chancellor by talent, charisma, and sheer persistence. He is Richard's choice for the next Archbishop of Canterbury.

Hubert Walter's main concern is the preservation of England. His loyalty to Richard, who is certainly the best choice available for the throne, stems mostly from that concern. He was therefore rather annoyed when Richard insisted on taking him along on the Crusade. Walter was wise enough to know that the Crusade would bring no permanent rescue to the Holy Land, and no good of any kind to England. However, Walter stifled his complaints and went, doing his best for the king both on the battlefield and at the negotiating table, where he wangled a three year truce out of Richard and Saladin. When Richard was captured, Walter took charge of what was left of his army, leading them safely back to England. Walter's main concern when he gets back will be to locate Richard and either raise a ransom or attempt a rescue. When he becomes aware of Prince John's machinations, he will redouble his efforts, but will not oppose John directly, because getting King Richard back is the best way to stop John. John will, of course, be trying to come up with some way to stop the wizard. Meanwhile, Walter will discover that the Bindings keeping Richard in Austria are too strong for Walter to simply summon him out.

## Furry Outlaws

Plot Ideas: If Walter's going to rescue Richard, he'll need some others to help him do it. The PCs, if they have become well-known heroes, could be his ideal choice. As outlaws already, they have nothing to lose. A small group would have a much better chance than an army, which would get all England involved in a war, and probably get Richard killed.

### Witches

Brief: Females who practice magic without Church or Guild sanction.

Description: There are as many kinds of witches as there are female Furies who practice witchcraft. Some are followers of pagan earth-mother deities, others are Christian despite defying the Church, a few, confused by their accusers, are devil-worshippers. Most of them live in isolated rural areas and are careful not to attract attention. Few in England are very powerful, though in lands more tolerant or less influenced by the Church, there are some.

#### Ailesh Inion Chadhain

Brief: Prince John's tame Irish witch.

Level: 7	Skills	D/S/I
Attack: -3	Alteration Shape (Hawk)	
Defense: 61	Alteration Visibility	
BD: 13	Clairvoyance	
UD: 51	Element: Fire	
MD: 65	Single Weapon	5/1/4 (Knife)
PD: 24	Ambush	
HP: 22	Gathering	
MP: 55	Alchemy skills	
	Linguistics (English, Gaelic)	

Description: A small, curvaceous, red-haired hedgehog lass with eyes alternately fierce and frightened, Ailesh knows she is trapped. Exiled from her dirb fine (kin group) for practicing shape-changing, she was caught by some of Prince John's knights while outside of any clan's protection. Prince John learned her history and offered his protection if she would use her powers on his behalf -- adding that he would turn her over to the Church in England, which would certainly condemn her as a witch, if she refused. She is faithful to him now because she sees no other alternatives, especially while in England, where she is completely dependent on him. John has been, if not exactly kind, at least not excessively cruel. Besides, she is no longer capable of trusting anyone, thus has come to regard John as the best of a bad set of options. John intends to make full use of her clairvoyant ability. He plans to take her around England with him while he is gathering supporters, so that she can meet each of the barons and learn who he wants her to keep track of. Information gathered in this way will keep John one step ahead of any treachery or plots to thwart him. Like other clairvoyants, Ailesh cannot spy on anyone she has never seen before. She will have great difficulty spying on the Bishop of Hereford, whose magic defense and Abjuration wards are formidable. Chatillon (see under "The French") is aware of Ailesh's abilities and vulnerabilities; he may make use of them someday. In the meantime, he's careful to regulate his speech and actions even when out of Prince John's sight, knowing Ailesh could watch him if John ordered her to.

Plot Ideas: It would be possible, though difficult, to persuade Ailesh to desert Prince John. First she would have to be convinced that the PCs are both willing and capable of protecting her as well or better than John does -- not an easy thing for a group of wanted fugitives. Even if they persuade her, they will not be able to trust her completely. England's fate does not concern her, and her motives will always be selfish.

### Wizards Guild

Brief: An international organization dedicated to the protection, regulation, and promotion of magic and magic-users.

Resources: Though small in number of members as compared to the Church, the Guild has the advantage that all of its members are magic-users and it is more flexible than that ponderous, bureaucratic body. Though it has a lot less wealth, it also has little need for money, as most of its members are self-supporting. The Guild possesses enormous political clout, which will be described further below.



**Description:** Though divided by species, nationality, culture, language and beliefs, all members of the Guild are united in the need to stand together against the powerful of the Church who believe that all magic should be the Church's sole province. Currently an uneasy truce exists, with the Guild in an apparently subordinate position.

Every important noble is dependent on his household wizard for protection against the magical machinations of others. Should he offend the Guild, he may find himself saddled with an incompetent or treacherous magic-user. This doesn't happen often in actual practice. If it did, the nobles would turn to the Church for magical protection, which is just what the Church wants, and why some clergy continually bray about non-sanctified magic being the work of Satan. The nobility itself doesn't want to be totally dependent on the Church for protection either, which is why clever kings and barons are careful to play Church and Guild against each other and maintain a balance of power. The Guild derives additional clout from the power to say who, outside the Church, is allowed to learn and practice magic. Their criteria consist of intelligence, aptitude, literacy, loyalty to the Guild, and decent birth (Social score of at least 19). Loyalty and aptitude can be determined by use of Aura and other divinations. Even if he meets all these requirements, a prospective apprentice still will not be admitted to the Guild without a sponsor, a wizard of at least twenty years' standing. Thus it is that magic tends to be an art practiced by certain families who jealously guard their secrets. These restrictions sometimes loosen when the Church is being particularly aggressive and the Guild needs the advantage of numbers. They are also occasionally waived for a powerful member of the nobility.

A Guild magic-user is generally considered an apprentice until he reaches 5th level overall. Apprentices live either with the wizard who is teaching them, or in the guildhall, and are expected to be obedient and hard-working. After an initiation (which in England is simple and straight-forward, though in other countries is often packed with bizarre ritual), the magic-user becomes a journeyman, performing two years of service for the Guild. This service is usually teaching the newest apprentices, but it can be something more for the especially gifted: delivering messages, scouting for talent, or enforcing Guild regulations, especially those against non-Guild practitioners. After this, the new wizard is free to set up his own practice, or take service with a patron. The latter is considered safer, both financially and as regards Church persecution. However, it requires an oath of fealty which binds the wizard to the lord's service, "until death takes me, or my lord releases me, or the world ends."

In England, the Guild is established in London, in an impressive hall of gloomy Norman architecture used for meetings and classes, and for the repository of Guild books. Additional lesser Guild halls exist in all the major towns, including Nottingham. These buildings usually have mundane guards as well as magical wards. England's Guild, unlike Germany's, has no single leader, but is supervised by a witenagemot (a council or parliament) of twelve powerful wizards, of whom Hubert Walter is one. The Guild, aside from Walter himself, does not especially care who is on the throne of England, so long as its rights, properties, and members remain unmolested.

If the PCs encounter representatives of the Guild, they are most likely to be journeymen of 5th or 6th level, traveling in twos and threes on whatever errand the Guild has assigned to them. These can have any legal magical skill, and may have three or four guards traveling with them.

#### "Gentle" Alfred Mercer

**Brief:** A sample journeyman wizard.

Level: 6	<u>Skills</u>	<u>D/S/I</u>
Attack: 4	Alteration Chance	
Defense: 55	Alteration Force	
BD: 18	Alteration Light	
UD: 45	Aura	
MD: 55	Illusion	
PD: 20	Sleight-of-Hand	
HP: 20	Ambush	
MP: 45	Single Weapon	4/6/6 (quarter staff)

**Description:** A brown and white rabbit of a respectable magic-using London family, Alfred is called "Gentle Alfred" because he's led a rather sheltered life, first under his family's protection, then under the Guild's. He is highly intelligent and as adaptable as most rabbits are, but somewhat naive and easily intimidated, especially by fierce outlaws. This may cause the fierce outlaws to underestimate him, and when he gets his wits back after the first shock, he may surprise them with a witty display of magic. As can be seen, Alfred has so far acquired only quick and easy magic skills, but he's quite good at them. If

Alfred is traveling through Nottinghamshire, it's probably on Guild business -- a message from London to Nottingham, for instance. Alfred has dreams of becoming something other than a household wizard or a permanent Guild fixture -- in fact, he wants to go into the wandering magician business and become either a great hero or a great entertainer. Hence his choice of show-business type magics. In the meantime, he has another year of Guild service to perform.

## THE ASTRAL PLANE

### Description

The astral plane is the nearest parallel dimension to the material plane; the place wherein spirits dwell or travel, including angels, demons, ghosts, disembodied projectionists, unicorns, and other, unnamable creatures. The astral plane is the causal plane. Events that occur there determine, or at least influence, events occurring on the material. Magic is the manipulation of the astral, or the manipulation of the material via the astral.

From reading the description of Astral Projection in the Chapter Two skill list, a player may get the impression that the astral plane is a sort of blurry, desolidified version of the material plane, with objects and sentients glowing brighter or dimmer depending on how much life force or magical energy they have. It will very likely look that way to experienced astral projectionists. The strange thing about the astral plane: it is whatever any given character expects it to be. The astral plane is not perceived through the physical senses, therefore the mortal mind can only interpret what it perceives by using familiar analogies. Characters who are familiar with it have learned to distinguish and process what they perceive, resolving hazy and chaotic sensations into "landscapes" that most closely resemble the real world. To characters who have never visited before, the place is utterly incomprehensible, consisting only of vague and often frightening sensations which they will have trouble recalling later.

Although everything in the material plane has some corresponding existence in the astral plane, only magic-users who have visited frequently can find their way through the astral to a given point on the material with any degree of certainty -- and then only in areas on the material world which they are familiar with. Divinations can be of great help in finding the way to an unknown point, but it's still easy for a projectionist to get lost. Astral projectionists are usually aware that they must stay "close" to the material plane in order to maintain their perception of the astral plane as a version of the real world which they can deal with. If they lose that concentration, they may get lost and find themselves somewhere that has nothing to do with "reality."

A GM can have the projecting PC roll every hour or so to see if he is managing to keep "close," if she wants to send the character off on a strange adventure, or not require a roll at all if she merely wants to get on with things in the real world. If a PC gets "lost" on the astral plane, what he has really lost is not any spatially-based sense of direction, but his own perception that things on the astral plane exist in a particular spatial relationship. Or indeed, in a temporal relationship. If a character "gets lost", days may seemingly pass on one plane while minutes go by on the other -- this can be very dangerous, as an uninhabited body may die through neglect, or be possessed by some other spirit. However, any projectionist, whether experienced or not, can usually find his way back to his body instinctively, unless he is trapped or being distracted or lured by something or someone.

When a PC "gets lost" or deliberately goes off course (you can give them some reason to visit the astral, like trying to find the spirit of a loved one, a unicorn to heal a mortal injury, a demon to destroy, an angel to ask for advice, an object which might only exist on the astral, or whatever) he will usually continue to interpret what he's perceiving in a way he can deal with. Again, he will use analogies which, even if they don't represent the real world (as they would if he'd stayed "close"), will still be familiar to him. Since most **Furry Outlaw** characters come from the same, or similar, cultural backgrounds, the GM has a ready excuse to have them all perceive the astral plane the same way, perhaps with minor variations. Furies with a medieval mindset could find themselves in dreamscape forests of incredible beauty, in mist-shrouded fens with witch-lights dancing around them, inside an impossibly huge cathedral where stone angels, demons, saints, and gargoyles come to life, outside a light-drenched castle wherein waits the Holy Grail, or wandering through dark and stenchful caverns where brimstone bubbles in every pit. One thing the GM might keep in mind is the dichotomy of the medieval perspective. To the medieval mind, most things fit into two categories: good and evil. Evil may disguise itself to deceive the unwary mortal, or good may disguise itself to teach mortals not to be so easily deceived, but the true nature of each will be eventually revealed. Therefore, **Furry**

**Outlaw** characters could very well see everything they encounter as either very beautiful or extremely ugly -- or, if it's something they really can't comprehend, as merely strange.

Any individual will show up in the astral plane looking the way he sees himself. Newcomers will be too confused to project much of an image -- a pale, hazy ghost-shape at best. As a character gets used to the place, he will probably resolve into a version of what he looks like in the real world, possibly bigger or more impressive-looking if he has a high Ego score, or less impressive if the reverse is true. By that time, the character's equipment on the astral plane (that which he perceives he has) will probably correspond to what he carries normally. Magical objects have a strong presence on the astral, even in the hands of a neophyte.

There is a very carefully concealed secret about the astral plane: it really is whatever its inhabitants make of it. Magic, being the ultimate expression of one's will over the universe, is the natural way of things there. Younger astral creatures and projecting magic-users must use spells to direct this force, but those who have dwelt on the astral for centuries or more know how manipulate it through force of will alone. If the PCs end up spending a lot of time there, they may come to realize this, much as a dreamer comes to know that he is dreaming -- and has more control over his dream than he thought.

## **Combat**

Projecting characters can be attacked magically or "physically" on the astral plane. Many of the less intelligent demons will attack projecting spirits simply for the sake of causing pain and suffering and mayhem. More intelligent demons will leave a spirit alone and try to follow its mystic silver cord back to harm or possess its physical body. Particularly disturbed ghosts may attack projecting spirits for their own inexplicable reasons, or in sheer insane frustration at not being able to affect the material world. Other astral creatures may fight to defend themselves, or if they are powerful or experienced enough in manipulating the aster, they may shove the projectionists back into the material, or simply disappear, or if they have been truly offended, they may exact some sort of payment or suffering out of the impudent mortal spirits.

The best way in general to handle combat on the astral plane is to pretend it's happening in the material world. Characters perceive the astral plane the way they expect it to be, and they will expect combat to occur in the form they are most familiar with. Some modifiers apply, however.

## **Initiative**

Unless it's important to the players or to the image of the characters, GMs may wish to dispense with regular initiative on the astral plane and simply have each character roll a d10 to see who goes first (lowest to highest). Weapons on the astral plane don't actually weigh anything, although they might if their wielders are newcomers, or having self-esteem problems.

## **Attacking**

The character's strength of will is what counts most in astral combat. The GM may require players to recalculate their attack and defense scores using Ego and Reason in place of Dexterity and Agility. The GM may also give a bonus to characters who are attacking with a psychological edge. Fighting for what you believe in, fighting to defend something or someone you care about, somehow convincing your opponent that he/she/it has less chance of beating you than Prince John has of being canonized -- these advantages may give as much as a 50 point bonus if the GM agrees that the character is deserving. On the other hand, astral-dwelling creatures are far more likely to have the advantage over player characters in this regard -- because they know how the rules work on the astral plane. Besides this, the character who believes he has a disadvantage -- for being hurt, for being outnumbered, for being a lousy fighter in the first place -- will find that these disadvantages do apply in the astral plane and may even be magnified by his belief in them.

## **Magic**

Magic attacks receive a 10 point bonus when cast on the astral plane, since the astral has less resistance to magical energy than the material. Some magics, however, cannot be cast at all on the astral plane because they require a connection to the material. Abjurations affect the astral, but must be cast in the material (Abjuration magic is one of the few advantages mortals possess over the spirit world). Divinations other than Aura will only work if the caster is experienced enough on the astral plane to perceive that he has his divinatory props with him. Possession only works if there is a physical body to possess, so naturally it only affects material-plane creatures. Enchantment is cast upon a physical object while it is being made, and requires the mage to touch it. Similarly, the Circle of Necromancy requires physical contact, although these spells can be used on astral spirits if

the spell-caster sees any point to it (see "Damage" below). Certain other spells work on the astral, but can't be cast from the astral to affect the material -- Domination magics, for example, which require the caster to make eye contact with the victim. Additionally, a magic-user can only cast spells from the astral plane to affect the material plane if he is managing to keep "close" to the material (that is, maintaining his perception of the material). Abjuration is the only Circle of magic which can be cast from the material to affect the astral, although other spells used with a Warding circle can affect the astral. Protections and Bindings usually show up on the astral as solid walls to those whom the spell is meant to affect, and as shimmering transparent curtains to others. However, if the GM does not want PCs to be able to summon spirits from the astral plane, she can keep in mind that to powerful astral creatures, Summoning is only a call, which they can answer or not, as they choose. Demonic creatures are quite likely to answer, if only for the opportunity to wreak havoc on the material plane.

### **Impossible Maneuvers**

If the characters end up spending a lot of time in the astral plane, they may come to realize that, just as in dreaming, they have some control over events that occur there. They may find that not only do impossible things happen to them, but they can make impossible things happen -- such as firing an arrow far beyond its normal range (distance means very little there anyway), or scaling a wall just as if gravity means nothing (which it does). The GM should remember, however, that beings living on the astral are already aware of what they can do, and the PCs are not. The first several times they venture onto the astral, things should not go well for them at all.

### **Damage**

Roll damage normally and describe the results to the players as directed by "How Badly Hurt Are You?" in Chapter Three -- but let your fancy wander. Get as graphic as you like, be as nasty as you've always wanted to be, because it doesn't matter. Souls can't die, and souls are all the PCs are on the astral plane. Someone or something "killed" on the astral plane has only had his consciousness dispersed for a time. If that someone is mortal, and his body is still in good shape, he'll most likely wake up back in the material world with nothing more than the shakes from having gone through such a horrific nightmare. The only problem is whatever quest he was on in the astral plane has failed and he has to start over. If the being "killed" was an astral creature, then as its consciousness disperses, its image will deteriorate and disappear (PCs may see this as rapid decomposition, vanishing in a puff of flame or burst of light, or whatever), but it will reassemble itself hours or perhaps years later. If an angel or demon, it will be sent back to its plane of origin, just like the PCs. This is not to say that everything the PCs encounter on the astral plane is harmless, but the dangerous things are likely to be subtle...

### **Hazards To Soul And Sanity**

Magical traps that prevent a soul from getting back to its body. Demons that follow a soul's "silver cord" back to its body to possess or destroy it while the soul's away. Succubi that lure souls away from being "close" to the material. Threats to a character's sense of self, sense of normality, his sanity or his soul are far more likely than actual harm to life and limb.

In particular, a GM should make use of Abjuration to keep astral projectionists under control. To medieval Furies, danger from evil spirits and rival sorcerers is very real. Most important castles will have Protections or Wardings against demonic threats. Paranoid sorcerers (and most of them by definition are paranoid) often use Protection to keep out all disembodied spirits. Others attempt to lure them in and trap them. A particularly nasty trap consists of a Binding concealed by a Warding that incorporates the illusion that the Binding isn't there. The unwary projectionist is caught and held while his body slowly dies. This is one that the Bishop of Hereford likes to use.

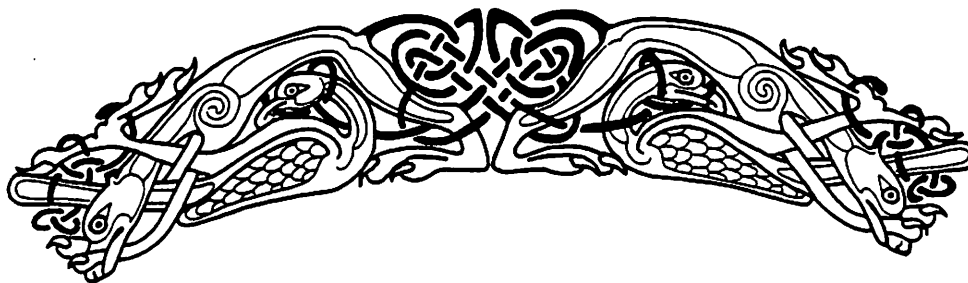
The dangers of Possession have already been covered adequately. In general, it is not easy for an astral creature to prevent a mortal Furry from returning to his body if he really wants to, but by deceit or use of Domination, the spirit can keep the Furry from wanting to. Succubi, incubi, and Faerie creatures are quite likely to try this, and to reinforce the allure of the place with Illusions (which on the astral can be pretty close to reality) of whatever the character might like to experience. The purpose for demons is to keep the mortal Furry unaware of time passing, so that his body will weaken and die. Faerie might have this same purpose or one of their own -- for amusement, for a whim, to keep an attractive soul around as a servant or pet.

Finally, experiences on the astral plane may run so counter to what a character is used to that it may unbalance him mentally or emotionally. Whether or not this happens should be determined by both the GM and the player, as well as what specific problems it may cause the character.

## APPENDIX

## RANDOM FURRY TABLE

d100	Species	Race (d6)					
		1	2	3	4	5	6
01-02	Avian, Small	Pigeon	Hawk	Jay	Wren	Gull	Duck
03-04	Avian, Light	Stork	Eagle	Crow	Vulture	Owl	Pelican
05-06	Avian, Average	Ostrich	Emu	Stork	Dodo	Condor	Turkey
07-09	Canine, Light	Red Fox	Poodle	Terrier	Dalmatian	Pomeranian	Chihuahua
10-12	Canine, Average	Shetland	Retriever	Labrador	Doberman	Bulldog	Basset
13-15	Canine, Heavy	Wolf	St. Bernard	Husky	Greyhound	Great Dane	Shepherd
16-17	Chiroptera, Small	Red	Brown	Black	Fruit	Flower	Flower
18-19	Chiroptera, Light	Red	Brown	Black	Fruit	Fox Bat	Fox-Bat
20-22	Feline, Light	Calico	Tabby	Tortoiseshell	Siamese	White	Black
23-25	Feline, Average	Manx	Puma	Persian	Lynx	Ocelot	Jaguar
26-29	Feline, Heavy	Leopard	Cougar	Siberian	Panther	Lion	Tiger
30-32	Lapin, Small	Cottontail	Cottontail	Angora	Black	Snowshoe	Lop
33-35	Lapin, Light	Jack	Cottontail	Angora	Black	Snowshoe	Lop
36-38	Lapin, Average	Jack	Patagonian	Hare	Black	Snowshoe	Lop
39-42	Mustelidae, Small	Ermine	Weasel	Mink	Ferret	Otter	Marten
43-46	Mustelidae, Light	Ermine	Weasel	Badger	Skunk	Otter	Polecat
47-49	Mustelidae, Average	Ratel	Weasel	Badger	Skunk	Wolverine	Polecat
50-51	Reptile, Small	Gecko	Anole	Turtle	Blue-Bellied	Whip-Tailed	Skink
52-53	Reptile, Light	Gecko	Anole	Turtle	Spiny	Whip-Tailed	Skink
54-56	Reptile, Average	Basilisk	Alligator	Turtle	Horned	Racerunner	Iguana
57-59	Reptile, Heavy	Crocodile	Alligator	Turtle	Horned	Gila Monster	Iguana
60-61	Reptile, Extra Large	Crocodile	Alligator	Turtle	Komodo	Gila Monster	Iguana
62-67	Rodentia, Small	Gerbil	Hamster	Rat	Mouse	Gopher	Guinea Pig
68-74	Rodentia, Light	Lemming	Chipmunk	Rat	Mouse	Gopher	Squirrel
75-79	Rodentia, Average	Beaver	Mole	Rat	Porcupine	Hedgehog	Squirrel
80-83	Ungulate, Average	Deer	Antelope	Llama	Pig	Sheep	Goat
84-88	Ungulate, Heavy	Mule	Horse	Zebra	Cow	Sheep	Goat
89-90	Ungulate, Extra Large	Bison	Horse	Rhino	Yak	Giraffe	Hippo
91-93	Ursoid, Light	Raccoon	Raccoon	Raccoon	Koala	Red Panda	Brown Bear
94-95	Ursoid, Average	Sun Bear	Sloth	Raccoon	Black Bear	Red Panda	Brown Bear
96-98	Ursoid, Heavy	Sun Bear	Sloth	Grizzly Bear	Black Bear	Panda	Brown Bear
99-00	Ursoid, Extra Large	Polar Bear	Sloth	Grizzly Bear	Black Bear	Panda	Brown Bear



**PLAYER CHARACTER SHEET**

Strength:  
 Constitution:  
 Agility:  
 Dexterity:  
 Ego:  
 Reason:  
 Luck:  
 Appearance:  
 Social:

Overall Level:  
 Overall Points:  
 Base Defense:  
 Unarmed Defense:  
 Magic Defense:  
 Poison Defense:  
 Healing Attack:  
 Hit Points:  
 Mana Points:

Name:  
 Title:  
 Species:  
 Gender:  
 Height:  
 Weight:  
 Build:  
 Eye Color:  
 Hair Color:  
 Age:

Damage (X) Stunning (\)


Skills	Points	Level	Attack	Defense

Weapons	Damage	Stunning	Initiative

Armor per BP	Take-Off	Encumbrance
1)		
2)		
3)		
4)		
5)		
6)		
7)		
8)		

Total:


**Money**  
 Pennies:  
 Shillings:  
 Pounds:





# WANTED

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